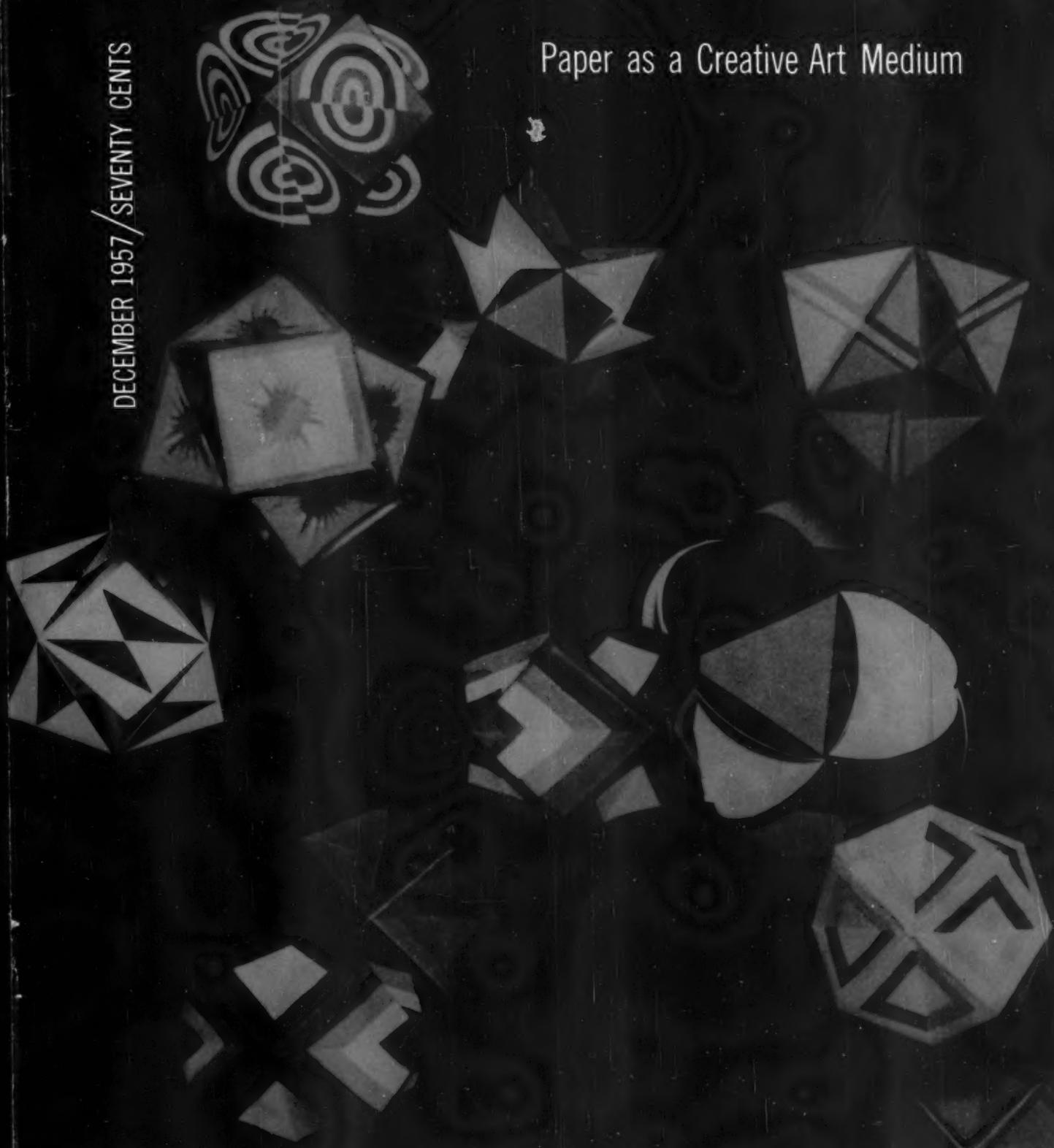


DECEMBER 1957 / SEVENTY CENTS

Paper as a Creative Art Medium



DECORATED POLYHEDRON SHAPES HAVE A HOLIDAY CHARACTER ABOUT THEM. FROM THE FEATURE ARTICLE BY PAULINE JOHNSON, PAGE 5

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The decorated polyhedron shapes used on the cover are by Hazel Koenig and Aileen Moseley, from the article "Paper as a Creative Medium" by Pauline Johnson, 5.

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## the art education magazine

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DECEMBER 1957

## Paper as a Creative Art Medium

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# using this issue

Pauline Johnson gives us an excellent article on Paper as a Creative Medium, on page 5. We like the spontaneous nature of the illustrations and give more space to them than in the usual article because we want you to know that paper need not be used in a stiff manner. John Lembach, page 15, and Andrew Flagg, page 17, team up to show us possibilities in the use of scrap paper. Our theme, Paper as a Creative Art Medium, continues with articles by Donald Herberholz, page 18; Erma Barbour Booker, page 19; the use of paper letters in posters, page 20, and in greeting cards, page 21. The Christmas season is represented also by articles on pages 22, 23, and 24. Unless we stick to rather trivial stereotypes, religious holidays are likely to find teachers treading on the toes of children of a different faith. Two articles, on pages 25 and 29, give us information which will help teachers consider the Jewish children in their classes. Mask making is discussed, pages 31 and 33, with new slants.

Hale Woodruff gives us his usual fine discussion on an artist, on page 38. This time he discusses the work of El Greco, and shows an excellent example of his work with an appropriate religious spirit. Julia Schwartz discusses art in the light of over-all personality development, on the Beginning Teacher page. Tom Larkin gives several sources for lists of available art films on page 44. The other regular features, New Teaching Aids and Questions You Ask, are in their usual places. Classroom teachers and art teachers, as well as students preparing to teach, find these features very valuable. The editorial, Sputnik and School Art, anticipates educational pressures we may expect.

## NEWS DIGEST

**Staff Additions at New Paltz** Additional positions and staff changes have resulted in ten new faculty members in the art education division, State University Teachers College, New Paltz, New York. These include: Ilva Bolotowsky, painting and design; Manuel Bromberg, visiting lecturer; Kenneth Green, ceramics; Gabriel Laderman, painting and graphics; Jerome Liebling, photography; Kurt Matzdorf, crafts; Reginald Neal, graphic arts; Carl Reed, art education; Cornelius Richard, sculpture; and George Wexler, design. The new staff members previously held important posts at leading colleges, universities, art schools, and in administration. Dr. Ralph L. Wickiser, recently appointed chairman of the art education division, is the author of a new book, "An

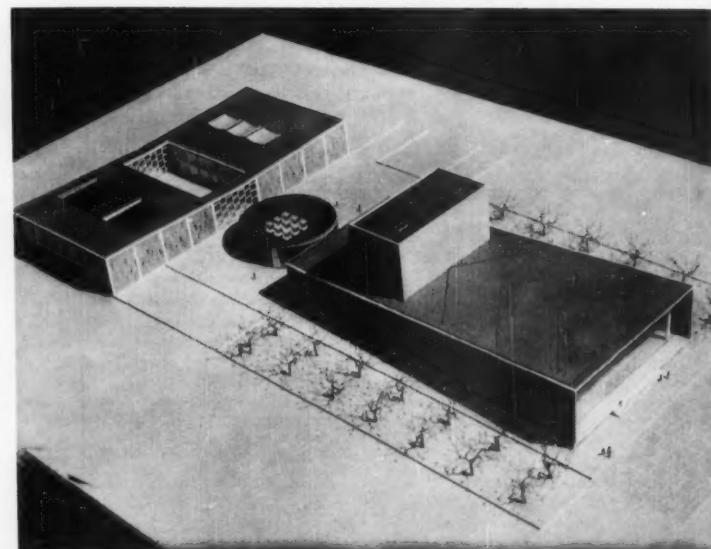
*Introduction to Art Education," published by the World Book Company, Yonkers-on-Hudson, New York. Best wishes to this growing college!*

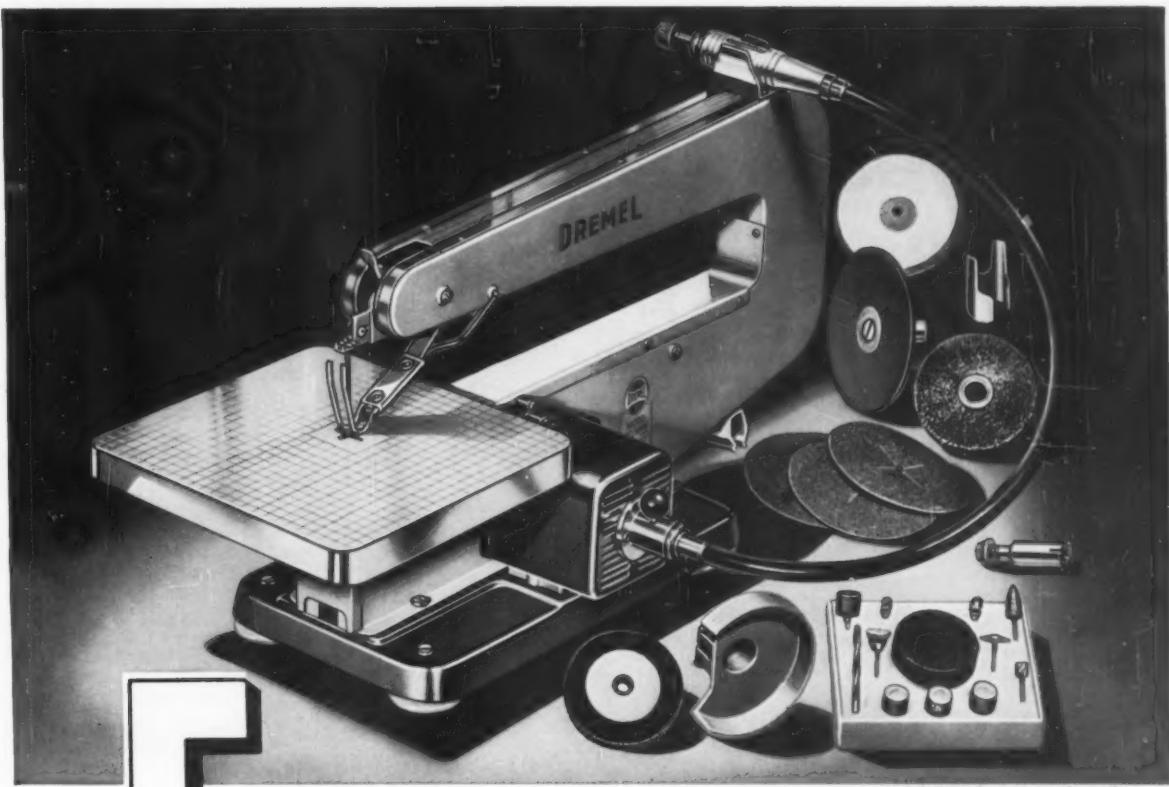
**New Art Buildings at Buffalo** The new Fine Arts Center, being built in stages at the University of Buffalo, won the top design award in buildings for advanced education in the recent Progressive Architecture competition. It will consist of a theater, library, and music and arts building. The architect is Paul Schweikher. The small circular library separates the theater and fine arts building. A below-grade exhibition hall will connect the theater and music and arts building. Exteriors will be of slate, glass, and stainless steel. Photograph below is used by courtesy of Progressive Architecture magazine. The art division at the New York State University College for Teachers, also in Buffalo, is looking forward to a combined fine and industrial arts building now being planned by architect James Kidney and Associates. This building, which will cost about eight million dollars equipped, is part of an extensive building program at the college. Voters of New York approved a bond issue to finance buildings at the various state university units in the November election, and work will be expedited.

**Art Educators in New Positions** Dr. Anna M. Lally, president of Western Arts gave up her position as director of art for Chicago to become principal of the John Marshall High School. Mary Cole, formerly of Chicago Teachers College, is the new city director. Anna Ballarian, formerly of Plattsburgh, New York, is on the staff of San Jose State College.

**Madison Square Garden Art Show** A new annual show, called ART:USA:58, is to be held in Madison Square Garden next January. It is open to all American artists, and will be juried. Write to ART:USA:58, 673 Madison Ave., N.Y.

*Plan for Fine Arts Center for University of Buffalo won special award.*





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PAULINE JOHNSON

*Paper can be used in a free, spontaneous manner and need not be confined to the stiff results achieved with window dresser's tricks. The author discusses special qualities in paper as a creative art medium.*

# PAPER AS A CREATIVE MEDIUM

*The familiar Christmas symbols can be expressed in new and delightful ways. Results need not be stereotyped projects but may reflect individual thinking and conceptions, and an effort to solve problems in a personal, aesthetic manner.*

Paper is such a magnificent material and so challenging to the imagination that teachers well could take more advantage of its use as a creative art medium in the classroom. It is readily accessible and comparatively inexpensive, requiring little equipment for working, which is an advantage on limited budgets and restricted storage spaces. Scissors, knives, staplers, paste, rulers, and a tape adhesive, are practically the only basic essentials that are needed.

Various kinds of paper can be assembled from available sources. Newspapers, newsprint, cardboard, different weights and kinds of colored papers including poster, construction, and the lovely Japanese papers that are so brilliant and rich in color are good to use. A roll of kraft or butcher paper is almost a necessity for exploration and general use. Papers such as tissue, crepe, cellophane, and the metallics, provide variety and help create interest whether used alone or in combination with other papers. Advantage also can be taken of such discarded items as corrugated boards, cardboards from laundered shirts, packaging materials, and similar things. The differences in the intrinsic and tactile



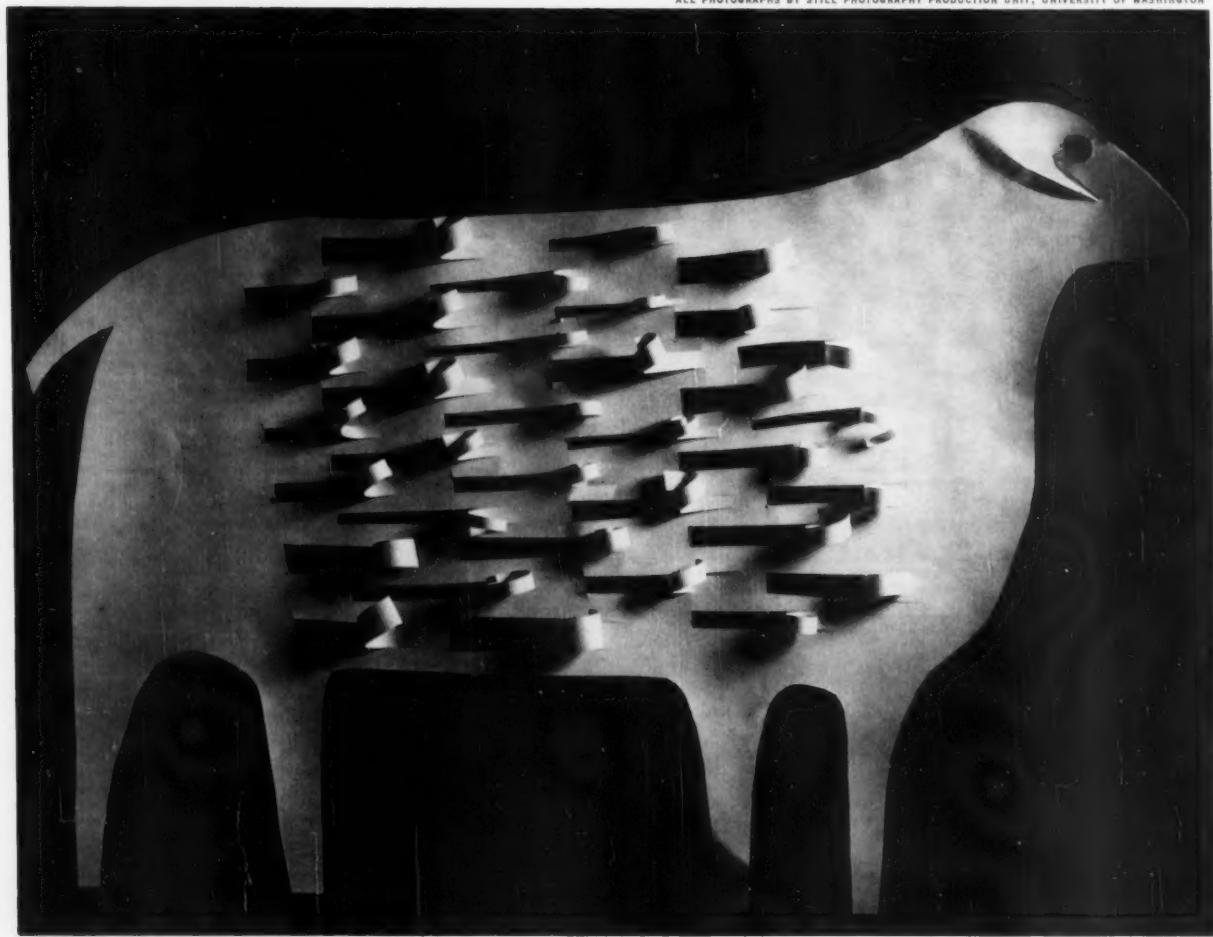


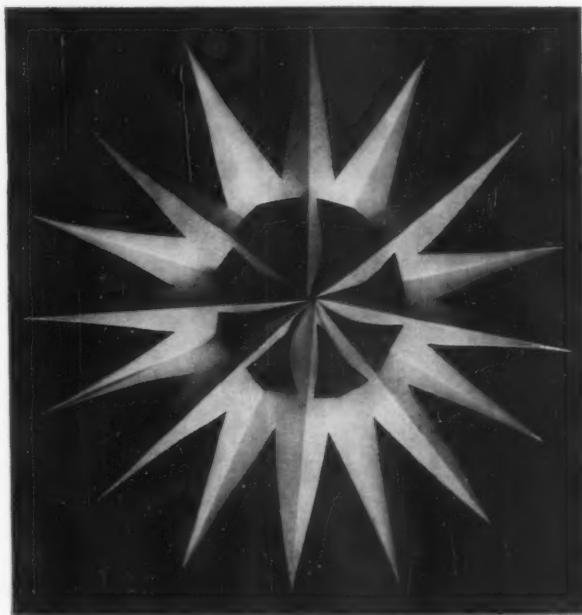
*After cutting outside contour, a scored curved line gives a three-dimensional effect. Good in bulletin board display.*

qualities of the paper should be noted. Some are thin, while others are thick or heavy, opaque, transparent, rough, shiny, coarse, smooth, or possessive of other attributes that differentiate one from another. These qualities are important in serving both expressive and utilitarian needs. Industry makes application of them in common everyday use in such items as the morning paper, milk cartons and other food packaging, objects of daily use which are easily disposable, as well as in many other ways.

Children can be encouraged to observe and seek out objects constructed of paper that are located in the immediate environment of the classroom and home, listing as many discoveries as they are able to make. A casual walk through a variety store will reveal a number of surprises, as will a shop window display or more unusual spots that can be located in out of the way areas. These might include oriental shops

*The outside contour of the lamb makes a pleasing shape as complemented by the cut and curled strips which add variety.*





*A folded cut strip produced the sculptural star at left. An endless variety of stars could be made without duplication.*

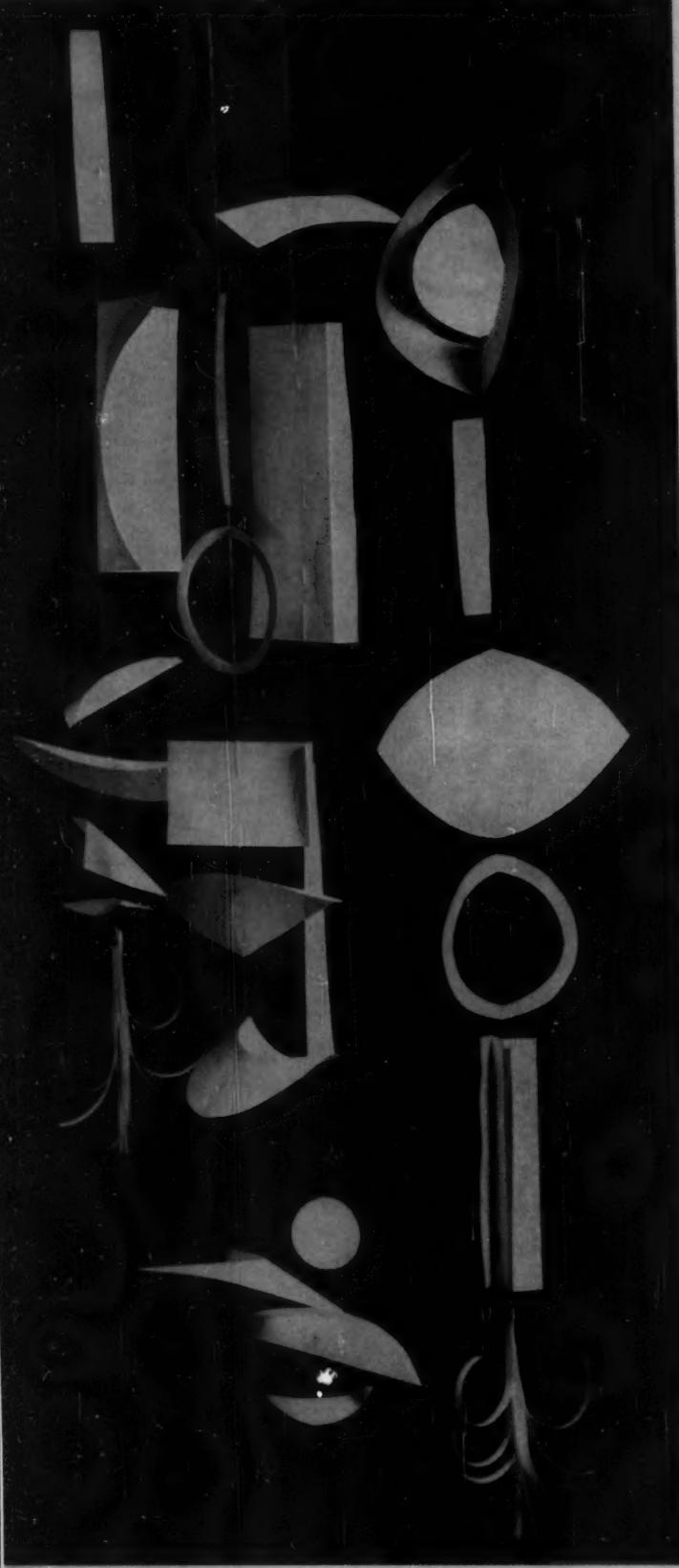
*This wise man was made of gorgeous colored papers, with a little glitter added. Characteristics of paper affect use.*



or other special places. The discovery that paper has been used by other cultures as a part of artistic tradition serves to heighten regard for its worth. For instance, the paper cutouts of Poland, renowned for their vitality and expressive values, are recognized throughout the world as significant folk art. Much credit goes to Franz Cizek for the pioneer work he did in calling attention to the design qualities found in such cutouts. The same observations can be made of the paper art of other countries, notably those of Mexico and Japan. With attention called to the existence of many papers and awareness focused upon their distinctive features, a growing appreciation will be provided for the importance of this product in our culture.

It is the purpose of education to set up directions which will guide in the creative uses of paper, so that children can grow expressively through this medium. It offers so many possibilities for creating that there need not be a feeling of restriction or limitation of experiences. In fact, the opposite is true. As one becomes involved with the material, and the imagination is exercised, the more he will grow in his ability to originate with it. He need only (1) sense the characteristics of each kind of paper, (2) grasp a few basic working principles that can be applied when exploration takes place, and (3) develop a feeling for good design relationships whether in flat or three-dimensional concepts. Power of expression will develop with good taste resulting.

Sensitivity for form qualities unfolds as one becomes aware of texture and shape expressed through nature, and in good examples of man-made things. Only in a climate conducive to a natural development for exploration and experimentation can real growth take place. This cannot be forced into a plan of formalized procedure but must permit the worker to sense the excitement of the material and have



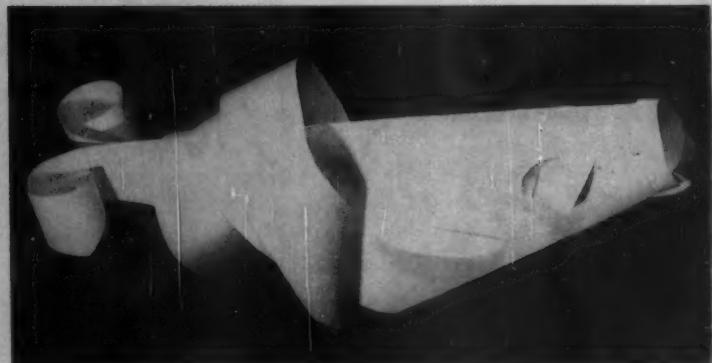
**The cut-paper shapes above, both flat and scored, produce a mobile structure when supported from the ceiling on threads.**

**Right, curled paper parts make a pleasingly-designed fish.**

**8**



**This original Santa Claus was based on a cylindrical body.**



an opportunity to respond to it intuitively. An awareness of nature as a part of environmental influence contributes to inspiration and impressions, however, as source only and not as an end in itself. It is important to realize that being creative implies more than just being different or unusual, but that the imagination is built upon the exercising of basic principles. The teacher will discover that students will evolve standards if guided in the right direction. They will become appreciative of the material with which they work and strive sympathetically to construct with it. The results will be more than a completed "project" but will reflect individual thinking and conceptions, and conscious effort toward solving problems in a personal, aesthetic way. Real growth is then promoted in the ability to express oneself in the medium and to acquire standards of judgment. It does not diminish the pleasures derived from such an experience. The teacher's responsibility is to see that students have a developing experience that will enrich them as individuals and help them to grow creatively. In that way each new experience builds upon the previous one and is not viewed as a separate or isolated project.

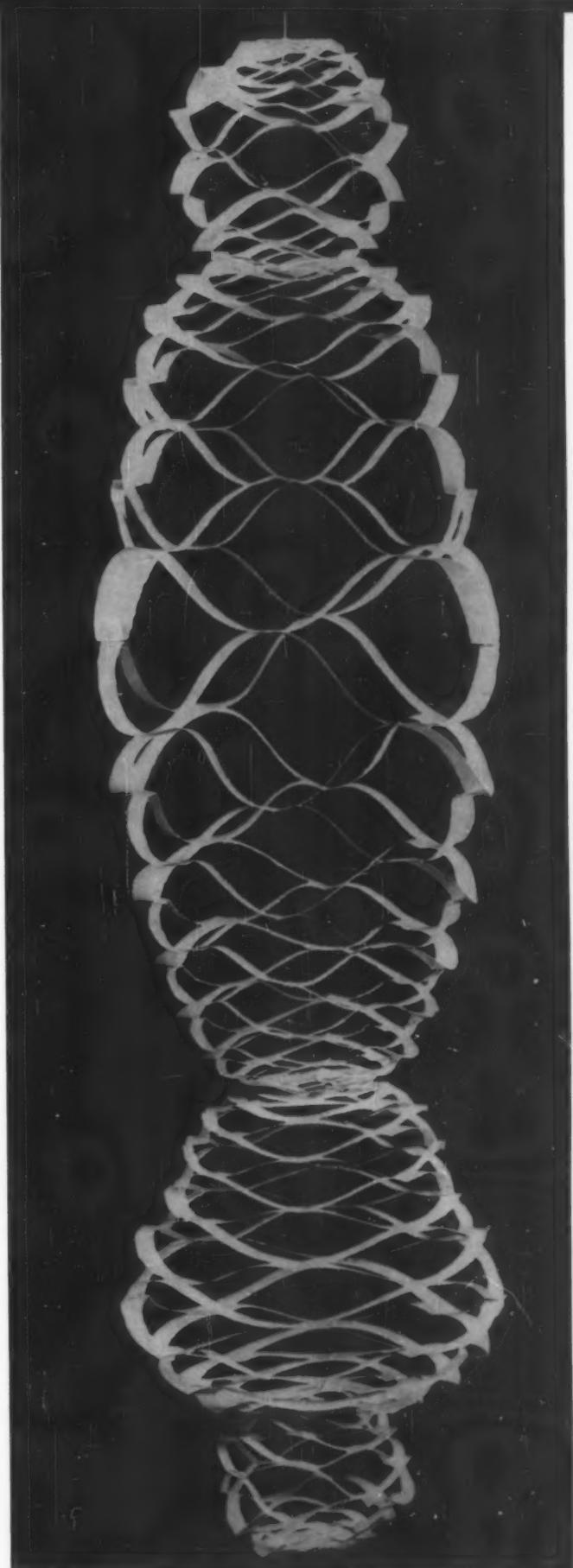
There are various approaches to working with paper, however, it is important always to keep in mind abstract qualities so that students think in terms of structure. In that way the expressive qualities of the paper are not dominated by subject matter interests, and such elements as shape and line, color, texture, dark and light, and form, become the basis for creating. The student needs to experience and be conscious of these factors emotionally as well as through reason. This will tend to lift his work above the commonplace, the trite, the cute and the imitative.

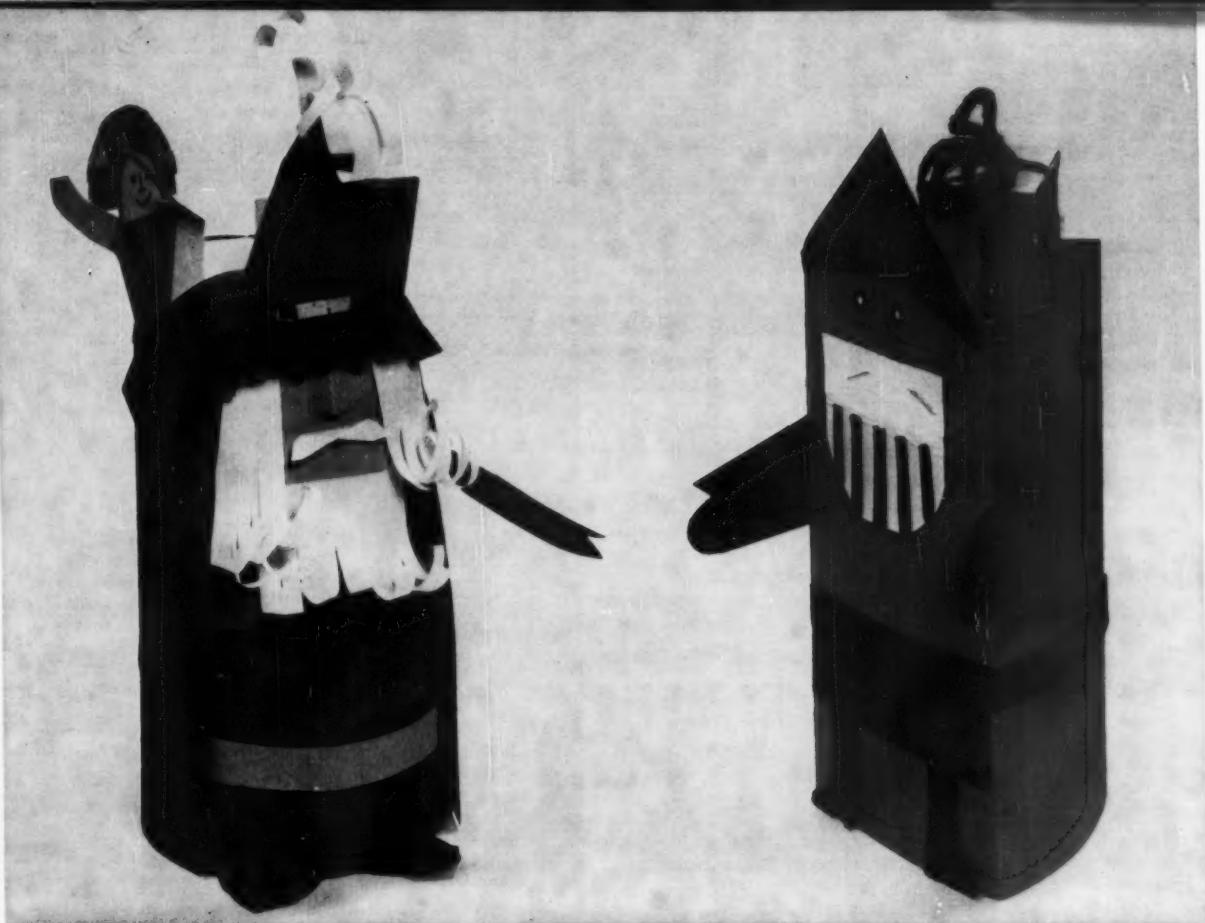
Designing with paper can be confined to working with flat shapes or conceived with three-dimensional forms. Much can be done with such simple shapes as the circle, square, rectangle, strip, and triangle. As soon as any shape is folded or rounded, it becomes a three-dimensional form. From this can be derived many variations. Such standard forms as the cone, made from a section of a circle, or a cylinder, made from a rectangle, provide endless possibilities for creative exploration. Pleating a rectangle is another way of beginning a design problem. It is surprising what can be done with just such a shape as this.

Scoring is a means for producing three-dimensional effects and is achieved by pressure of a line in the paper. It is done with a pointed object, as for example, the blade of a pair of scissors, a dull knife, nail file, or key. It can be applied to straight lines or to curves. Perhaps the most interesting application of scoring has been that employed in the making of paper light shades.

By starting with a flat piece of paper such as a square or rectangle, one can fold it once or several times and cut

*This expanding structure was formed of several sections cut and joined together. Christmas balls could have been added.*





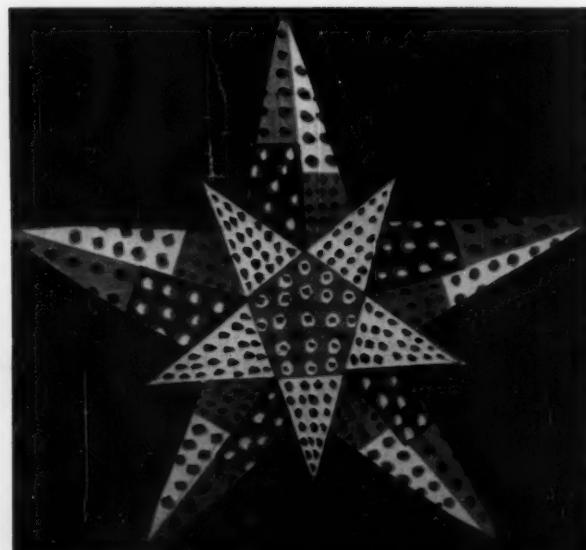
*Santa Claus can be original, designed with the special qualities and characteristics of paper in mind, plus free imagination.*

out various shapes that differ in size and contour. The cutout areas resulting upon opening up the paper complement the uncut areas, and an opportunity is afforded to study the relationship between the pattern of dark and light thus created. The area formed by the cutout part is referred to as a positive space and that remaining as a negative space. The structure and vitality of the design depend

upon the interplay of these shapes. This is an important principle to grasp in design and can be applied to all forms of art.

The snowflake is an excellent example of a cutout design. Another application might be made by using a lightweight sheet of colored paper, nine by twelve inches in size. This can be folded in half with the two nine-inch edges together,

*Left, flat star cut from cardboard and decorated with paint.*



*Right, a star assembled from three stars of four points each.*





Cylinders made of two sheets of colored papers hang gaily.

then folded in half again and once again in the same direction. Several shapes can be cut from the creased edges down each side of the folded strip, employing the principles of repetition with variation so that the shapes are repeated but are not always identical or the same size. After opening up the paper the resulting design can be studied. Another piece of colored paper that is pleasing in contrast with the first one, can be rounded into a cylinder and secured with staples or tape. The paper with the cutout design is then fastened around it. The resulting structure looks attractive when suspended to hang gaily for a holiday decoration.

Variations can be made from standard cuts and folds by changing proportions, color relationships, and adding decorative features of various sorts. An example would be a traditionally cut star, which could be decorated with paint, cut paper, sparkle, be made with colored papers, or constructed three-dimensionally, to mention a few suggestions.

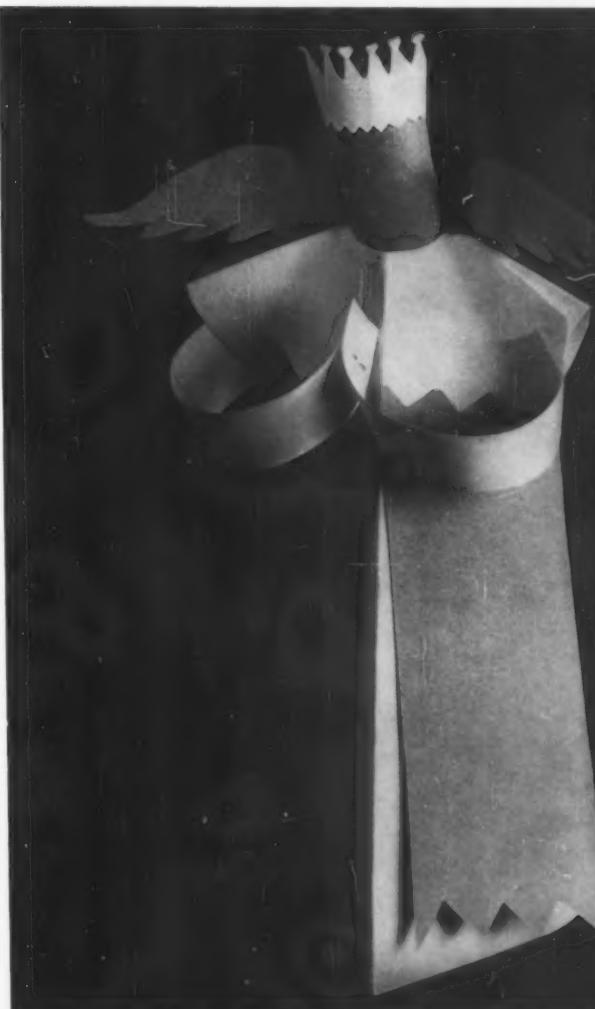
Christmas is a time for the expression of various symbols in decorative form, and provides an opportunity for creating many beautiful structures in paper. Angels can be particularly entrancing and personal whether constructed from cones, cylinders, circles, or just a folded sheet of paper.

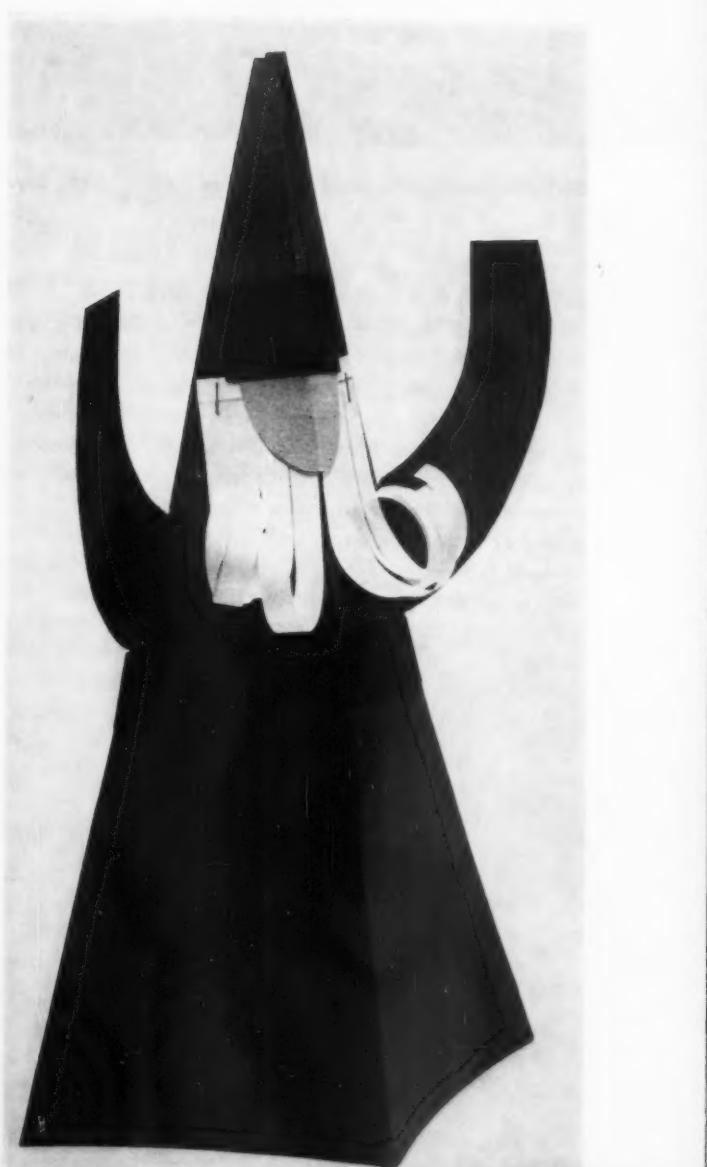
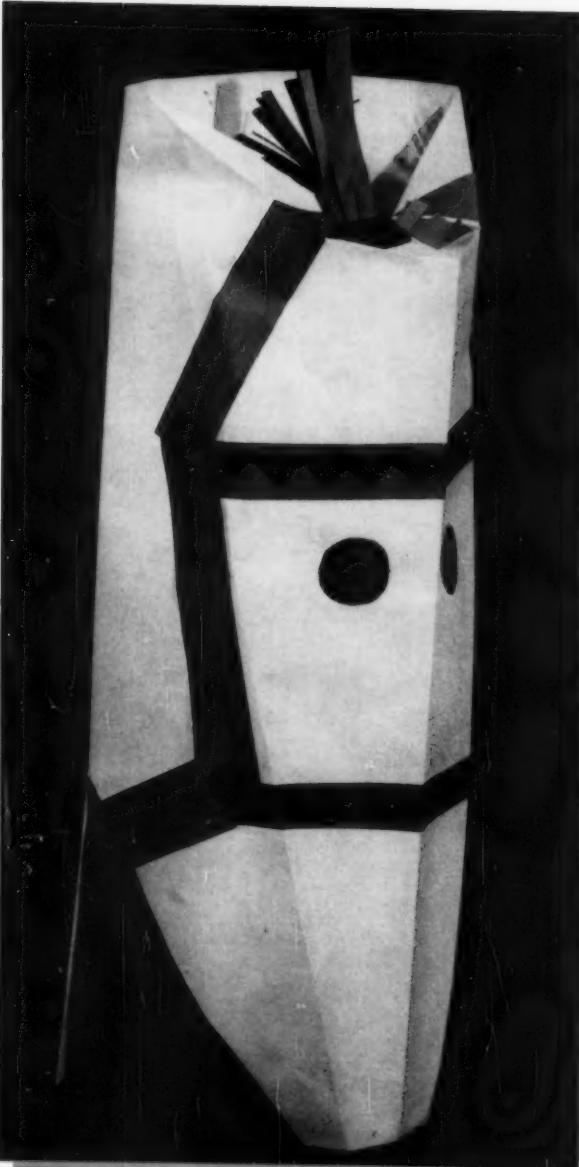
Paper can be decorated successfully in various ways. When paint is employed it should be applied with regard to the structure of the form. Simple shapes like spots, stripes,



Paint is used to add design and contrast in this paper angel.

Abstract qualities of paper are in evidence in angel below.

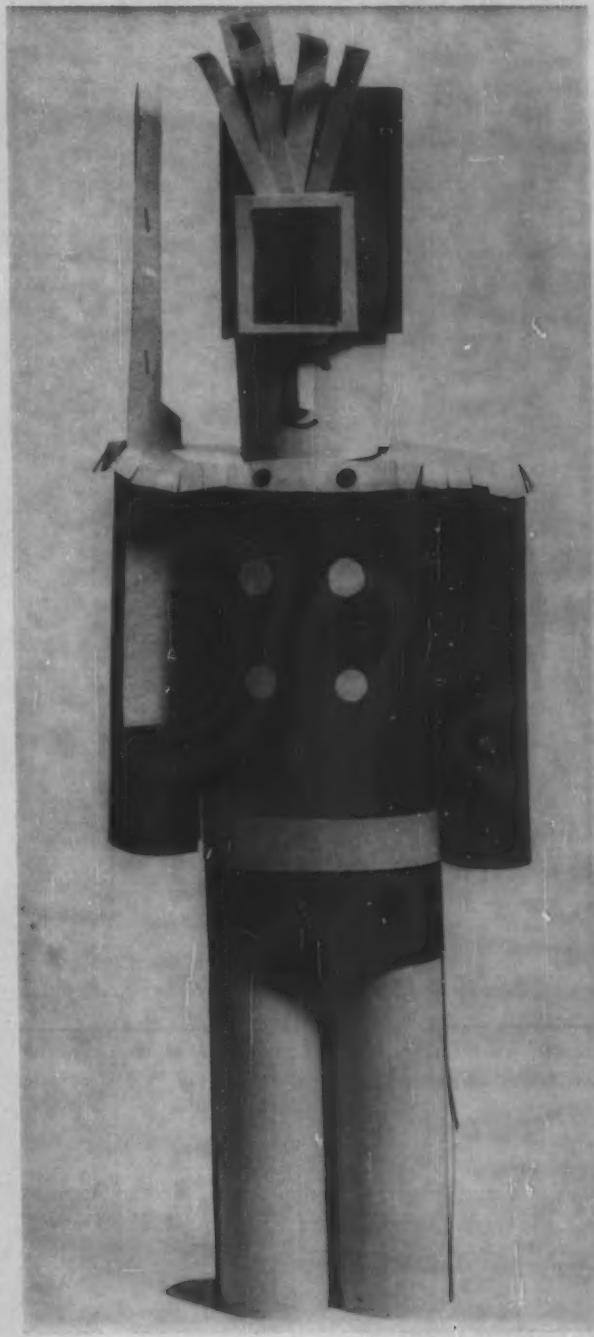
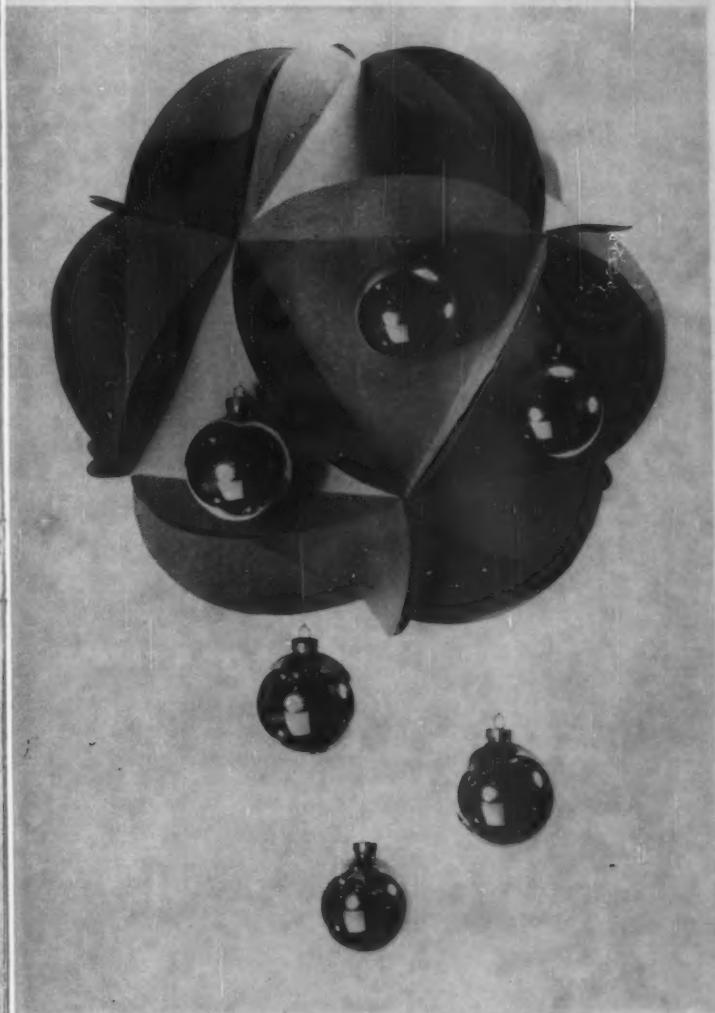




Opposite page: Upper left, a cone was the basis for this simple yet striking mask. Upper right, a turkey designed as part of a bulletin board arrangement. Lower left, this horse head mask was formed from butcher paper, shaped into a cylinder, then cut and creased. Lower right, this Santa was made from a folded triangular shape with details added.

Below, twenty circles of colored paper, stapled, form a ball. Right, various sizes of related cylinders make the soldier.

and triangles, relate well to the abstract qualities of geometric forms. They are characteristic of the designs one finds on primitive objects. A study of primitive art can strengthen a concept of both decoration and structure. Colored paper scraps should be saved and used to add decoration in a similar way to that which paint is used. Crayons also are effective for color, especially the metallic ones. Metallic



colored paint as well as fluorescent colors might be considered for new and different effects. Sometimes the use of sparkle can add a brilliant and glamorous effect to holiday decorations.

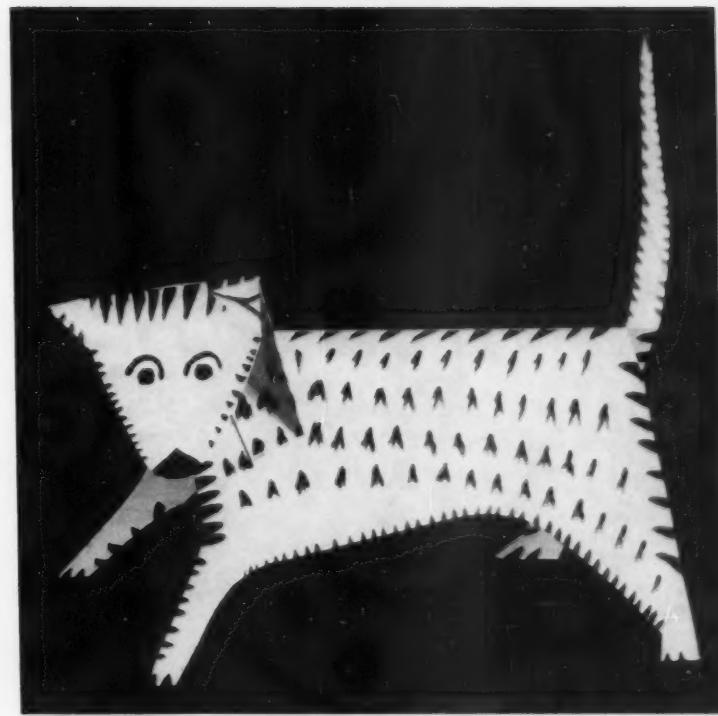
The enjoyment of working with paper can be shared by all age groups, the difference being in the complexities and maturity expressed in advanced levels. The same principles apply, but in differing intensities and emphasis. Paper is a



*Above, bird formed from a cylinder of colored construction papers, decorated with paint. Upper right, this clown was created from butcher paper. Lower right, a sheet of paper was folded and head attached separately in gay animal.*

wonderful material for use in the schools, while at the same time challenging the abilities of the professional and experienced designer.

Pauline Johnson is associate professor, School of Art, University of Washington, and advisory editor of *School Arts*. She is a regional representative on the council of the National Art Education Association. Her new book, "Creating with Paper—Basic Forms and Variations," is to be published by the University of Washington Press this February. A majority of the models shown were made by Hazel Koenig and Aileen Moseley, members of the staff of the children's art department, expressly for this book, under the provisions of a grant received by the author for experimental work with paper. The excellent photographs were taken by the Still Photography Production Unit of the University. All rights are reserved to the author.



*Just to see what would happen, students used scraps of paper saved from previous projects and arranged them in designs without cutting or altering in any way. When paper supplies are low, try this idea!*

JOHN LEMBACH

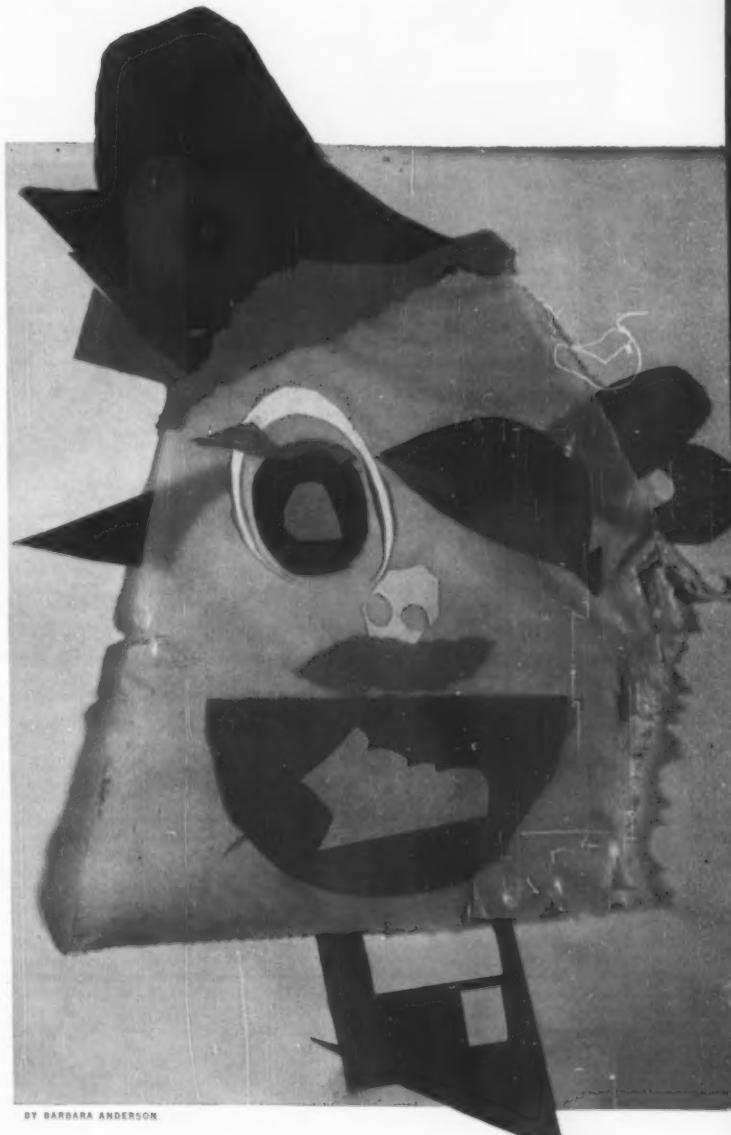
## SCRAP PAPER ART

This article describes one manner in which discarded scrap paper was used imaginatively, and suggests several variations which the elementary school teacher might try. "Discarded" refers to cut, torn, or folded construction paper, or other paper, or cardboard, which the teacher ordinarily throws into the wastebasket after regular class activities. Three groups of materials were used: (1) A large cardboard box filled with discarded scrap paper; (2) Regular 9- by 12-inch and 12- by 18-inch colored construction paper, or cardboard, used as a background, or foil for the scraps; and (3) Paste.

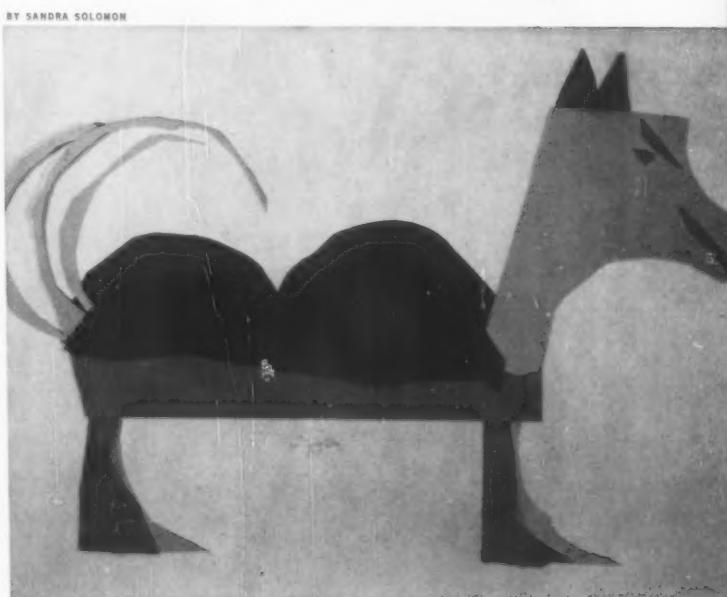
The students were not to use any cutting or marking tools such as scissors, pencils or crayons. The success of such an art activity depends upon the understanding that when the student chooses a scrap he accepts it as it comes from the scrap box and does not alter it by tearing, cutting or folding. The beauty of the finished work is to be found in the unexpected, accidental quality of the scraps as scraps. However, if a scrap is too large for a certain background, the student may tear or cut it down to size.

To create the art work shown on these pages, scrap paper was collected by all the students. After all activities using any paper in the class a monitor "made the rounds" with a cardboard box for the scrap paper. Collecting continued day by day until the box was full. Even small scraps were

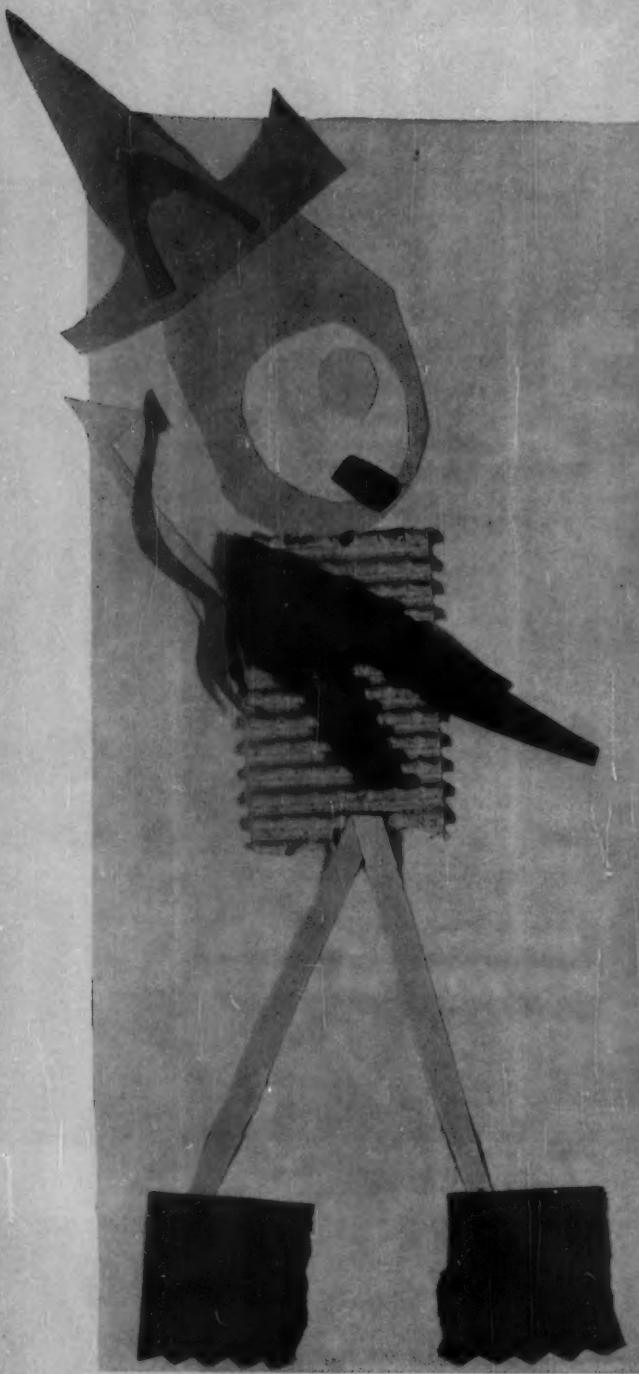
*Illustrations are experiments by art education students of the author at the University of Maryland, and are credited with the photographs. This and the following article by Andrew Flagg are based on the use of accidental shapes as they come. Certainly this is not the only approach, but it does stimulate imagination and use up the paper scraps.*



BY BARBARA ANDERSON



BY SANDRA SOLOMON



BY PAT MORRISON

collected. Each day the box was left in a convenient corner of the room. The janitor was told not to dispose of this box or its contents. Students were encouraged to bring scraps from home to speed up the filling up of the box, and to get a greater variety. If an individual had doubts about any paper contribution, he brought it to class where the class and the teacher together determined whether it should be kept. If the scrap's usefulness was still in doubt, it was kept for a time. It was better to have a certain scrap than to wish you had it. A deliberately indiscriminate gathering of scraps was encouraged to provide greater variety in size, shape, color and texture. Discrimination was developed later when the time came to make progressively more difficult choices. Two weeks were required to fill the box.

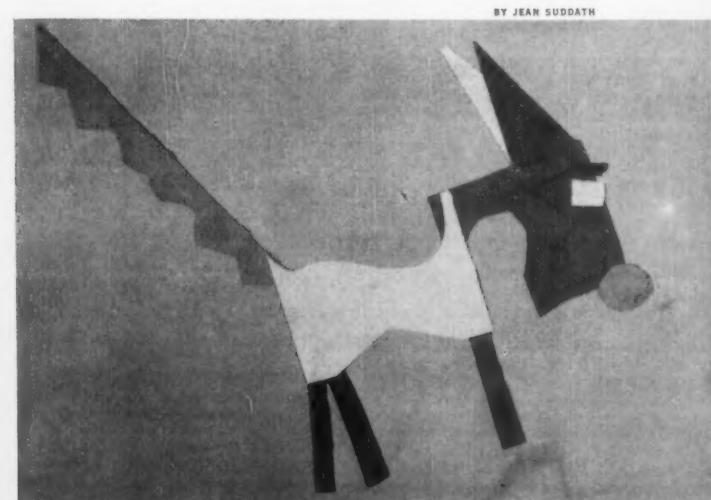
When the box is full a teacher may use one of several procedures: (1) Deposit the contents of the box on a large table within easy viewing of all members of the class. Suggest that one student come forward and choose one scrap which he happens to like just because he likes its shape, color, or texture, or because he sees in it an imaginative animal's body, or head, or leg, or a face, etc. Have him pin up his "find" on a large piece of contrasting colored construction paper before the class. Suggest that he choose another scrap of paper to go with it. Continue this until he has completed the work. (2) Have class members sit around the scrap pile table, and develop their own works individually, influenced by the suggestive shapes and colors of paper, and by suggestions of others at the table. (3) Have the class work together in small groups which develop larger group creations such as bulletin board designs or murals.

Though you might begin by collecting scrap construction paper, collect all kinds of paper and cardboard. Don't just tear up paper at random. Collect actual scrap paper. The beauty of what one gets is the unexpected accidental beauty of the odd shapes of paper. Such scrap paper activities can do much to stimulate the individual's creative potential, and can become a basis for the development of an appreciation of many ordinary materials found in everyday life, materials which are usually cast aside as useless.

**Dr. John Lembach is professor of art education, University of Maryland; secretary, National Art Education Association.**



BY MARCY STEWART



BY JEAN SUDDATH

# BEAUTY AND THE BASKET

ANDREW S. FLAGG

How often we overlook the creative potential of the commonplace! Have you ever noticed the interesting shapes and expressive edges of the scraps of paper being tossed into the wastebasket at the end of a cutting lesson? When a child is cutting a shape from a piece of paper he is concerned only with that shape—the positive. What happens to the rest of the paper—the negative—is of no interest to him for he sees neither beauty, value nor use in these leftover scraps. The creative teacher will collect these bits of paper in a box rather than the wastebasket and, at a later

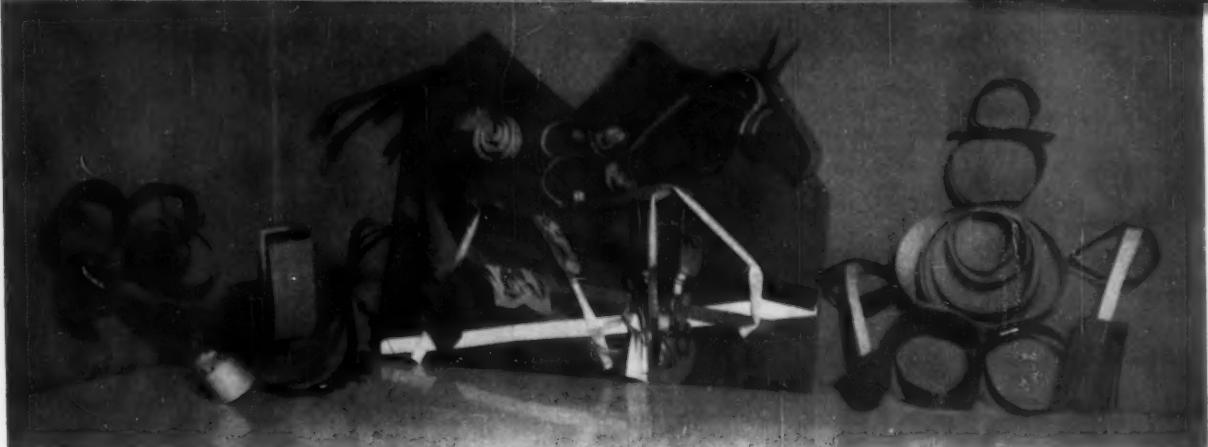
date, give each child a handful of these odd bits of different color, size and shape. New values are discovered as the child is helped to see the interesting shapes he has accidentally created and new interest is developed in the "negative" rather than the "positive."

Soon it becomes exciting fun to move these over a large piece of paper combining them with other scraps, noticing the way the background areas change as the shapes are moved. Some are rejected and others selected. Positions and colors are changed as we arrange, evaluate and rearrange. If a combination does not please us we try another and if a shape isn't just right, we select a different one but we do not cut any new shapes. Soon we find an arrangement where the relationships between shapes and background areas are pleasing and satisfying, something like the relationships between melody and counter-melody in music. When we feel this enjoyment in the arrangement, we paste the pieces into position. Often the arrangement suggests ideas to us and we give a title to our composition, but sometimes we just put them up and enjoy them, simply because of their color and movement and because, through experimentation and evaluation, we have created something of interest and beauty from an often overlooked commonplace material which we rescued from the wastebasket.

Andrew S. Flagg teaches at North Adams, Massachusetts State Teachers College; formerly served on E.A.A. Council.

*This scrap paper design is so noisy, and so many things are happening within a confined area, it reminds us of a playground.*





# Designing in paper strips

Strip paper construction is an activity adaptable enough to be of value when simplified for the younger child and when elaborated upon for the older child. A variety of colored papers cut in narrow strips, paper clips, and/or staples, and paste are all that are necessary. Paper clips are used to hold the strips together until the paste adheres, or the two pieces may be stapled for faster joining. To fill in hollow areas and to enrich the designed shape, strips may be folded in zigzags or looped intricately. A bird study unit may be climaxed by the making of strip paper birds (as illustrated here). The creative possibilities of masks, abstractions, mobiles, and stabiles present stimulating projects for the older child. When displayed against a plain dark background, strip paper constructions speak for the creative thinking of the individual child in an experimental situation.

DONALD HERBERHOLZ

Donald Herberholz teaches art at Sacramento State College.

*Strips of colored paper may be woven, pasted, or stapled to form many things from hats and masks to paper animals and birds.*





Here is an activity that I found different and one which afforded the children of my third-grade art class opportunity for expressing their original ideas as well as the bringing of a great deal of pleasure to all of them. It also put the timid child at ease as well as the child who felt that he had no ability in drawing. "Scissors Fun" was new to each child in this particular class and each child felt that here was a project that he could do. This project brought a certain amount of wonder, mystery and excitement to all, for no one knew exactly how his animal would turn out.

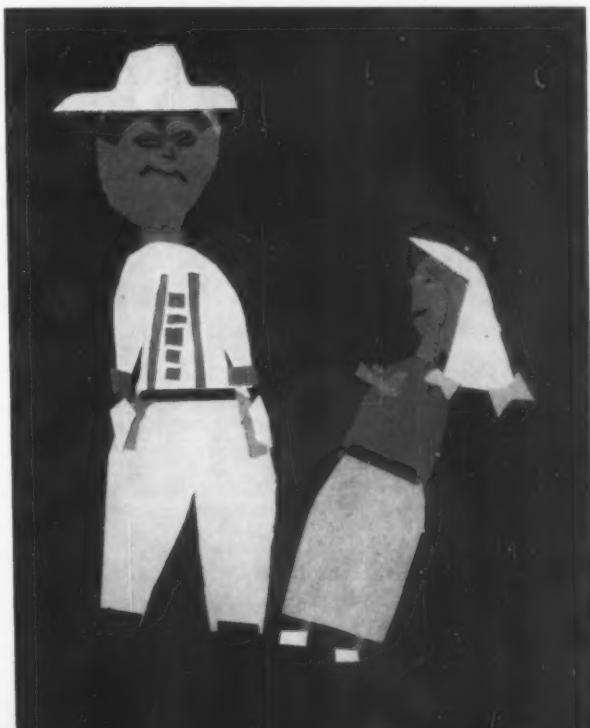
Let me explain: The children were studying "Animals" in their "Social Living" Class. One day in Art I told them a story of "Little Johnny No Pencil," a little boy who could never find a pencil. He looked in his room, under the bed, in the desk; in the living room; in the kitchen, even in the attic and the basement; he looked all over the house and on the porch. But—he could never find a pencil! One day he decided to draw some animal pictures of the animals on the farm and his pets. But though he looked and looked he could not find a pencil. "Oh dear, oh dear," he said, "I cannot find a pencil anywhere. And—I do want to make a picture of my pets and of the animals on the farm. What shall I do, what shall I do?" He thought and thought until suddenly on the table in front of him, he saw his little scissors, some paper and paste. "Oh boy, oh boy," he cried out. "I know what I shall do. I'll cut out my animals with scissors!" And that is exactly what he did.

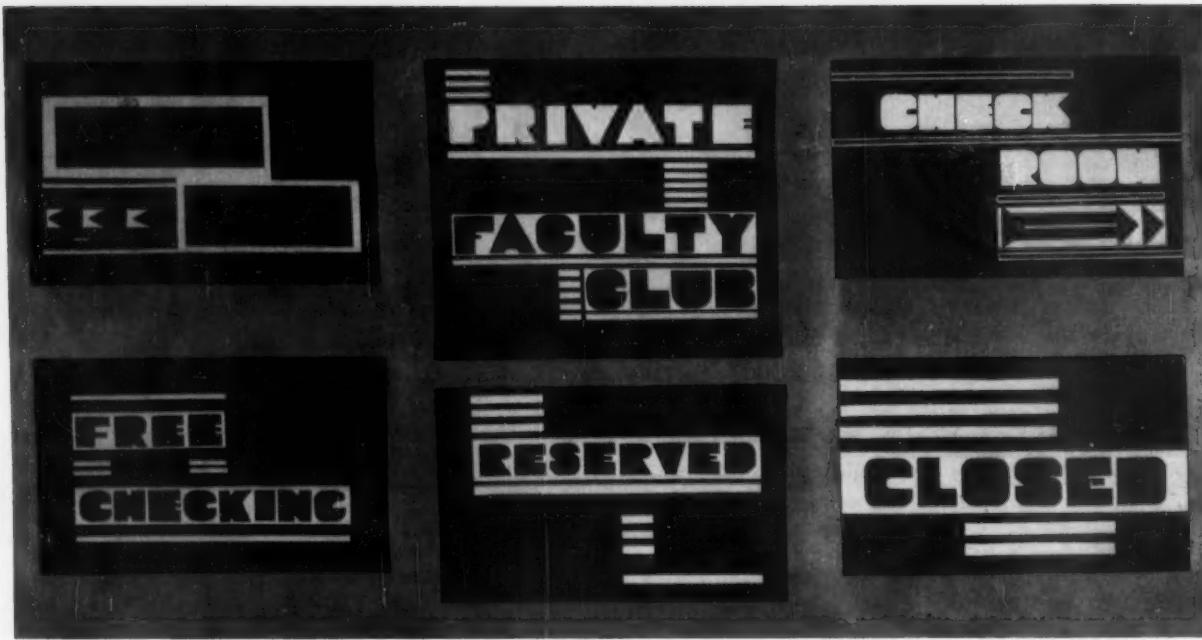
I told the children that he had had so much fun and had made such gay animals that I thought that they might like to make some scissors animals. The children did have much fun making the animals. They enjoyed the experience so much that they decided to make the boy himself and then some of the boy's friends—the farmer, his sister, mother, playmates, etc. It was a joy to see how their ideas grew and with what skill they began to handle the scissors. I noted growth in their designs. The activity was so delightful and enriching that I thought other third-graders might like to share these experiences with my third-graders.

Erma Barbour Booker teaches art in the Carver School, Gary, Indiana, and is also an art consultant for the elementary schools. She formerly taught in Texas, Washington, D.C.

## SCISSORS FUN

ERMA BARBOUR BOOKER



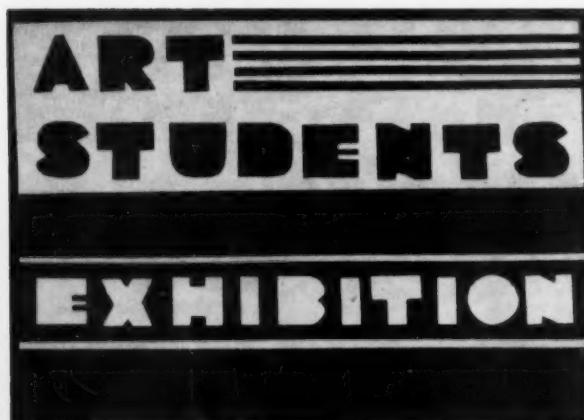


PHOTOGRAPHS BY SCHOOL OF PHOTOGRAPHY, OHIO UNIVERSITY, ATHENS

*Cut-paper posters by home economics students in author's classes at Ohio University are based on simple blocks, contrasts.*

# Cut-paper letters make fine posters

HAZEL WILLIS



Perhaps you need some short posters for your school or organization. Well here's a game that will make it easy and be fun, too. Cut paper is an excellent medium for making short announcements or name plates which will be used a long time. First see what color of cardboard you can find, then choose two or more contrasting values in construction paper in harmony with the background yet strong enough to call attention to the sign. Start with the letters by cutting a band the height that you wish. They don't need to be taller than an inch to read well across any hall. Then clip off rectangles the width you would like to make them. Tall thin letters do not read well at a distance. Next cut out the silhouettes of the letters, enough to make them read distinctly. Keep the stocks thick because they are to be pasted and you will need broad surfaces.

Now comes the design of the poster. Cut strips, not too narrow, as they must be put on with paste. Lay the letters and bands out on the background, remembering to repeat the colors or ideas of pattern. The plan is to use horizontal lines and gain verticals with the endings of letters or bands to form interesting background shapes or negative design. Use varying lengths horizontally, short snappy spaces in contrast to long slim ones and watch for contrast of value. Try several arrangements before you decide to make it permanent. This will give everyone a chance to win the game.

Hazel Willis is associate professor, Ohio University, Athens.

# Accordion-fold greeting cards

JEAN O. MITCHELL

This type of greeting card turned out to be real fun for a mixed group of children ages six to twelve. There was opportunity for individual expression in the choice of colors, the message to be expressed, the size and shape of the card and its embellishment. Since these were to be the accordion type card with a cut letter on each fold, the message was of first consideration. At Christmastime there are many appropriate messages and the assistant students wrote these on the board as the children thought of them: Merry Christmas, Holiday Greetings, Joy to the World, Peace on Earth,

Happy New Year and also some of the more everyday expressions like "Hi There" and "Thinking of You." Counting the letters in a message the children found the number of folds needed. Christmas has nine letters. Greetings also has nine letters. Thus they could fit together in a card of nine folds.

Strips of colored construction paper averaging five to eight inches in width were cut from large sheets of paper. If these were eighteen inches wide, for example, each fold could be two inches for the nine folds needed. The letters were cut in a contrasting value paper from blocks of an appropriate size, keeping in mind that "M" is a wider letter and of course "I" is a narrow one. Some of the children began to search for words with fewer letters and used "Noel" and "Yule" of French and English origin. The embellishing of the letters was great fun, as all kinds of gay colors could be used in many ways—dots, polka-dots, crosses, wiggly lines, checks and many others the children invented. They also sprinkled glitter over the cards which stuck to dots of paste or glue they applied with a toothpick.

Jean O. Mitchell teaches art education at the University of Florida. Activity was sponsored by college students.

PHOTOGRAPHIC SERVICE, UNIVERSITY OF FLORIDA, GAINESVILLE





*Kathleen Belen, third grade, made this black crayon drawing.*



*Greeting card design by Susan Marie Bolts, a third grader.*

*The Lansing, Michigan Board of Education decided to use children's art work on their greeting cards sent annually to teachers and employees. Different age levels are represented. Third grade made these.*

## Children's designs used for greetings

**SALLY SWISS**



*Above, drawing by J. R. Butterfield, Holmes Street School.  
Below, Christmas card design by Asja, a third grade pupil.*



Several years ago, the Lansing Board of Education accepted the suggestion of the art department that children's art work be used on the greetings which the Board sends to the teachers and employees at the Christmas season. Various grade levels are represented in different years. Two years ago a high school drawing was used and last year a junior high design was chosen. This year the elementary schools are to be represented. The drawings shown are among those considered for this year's card. They were made by third grade children in the Holmes Street School last year during the Christmas season. The classroom teacher was Harriet Hineline. Sara Jane Venable, art director, assisted.

Sally Swiss is helping teacher in art, Lansing, Michigan Public Schools. Harriet Hineline was classroom teacher.

*Students searched for the real meaning of Christmas and tried to express it in their Madonna and Child drawings. Forms, lines, and colors were considered in relation to the spirit they wished to express.*

# CONTEMPLATION AND CREATION AT CHRISTMAS

SISTER M. VENARD, O.S.F.

Why do we have Christmas? The class was asked this question once more. How would you describe the inner soul of this season? Let's be sure we are analyzing deeply. It must be something precious and holy since it moves all hearts. We know what Christmas is supposed to be, but can we capture its vital meaning in line, form and color? What could be more completely unique and at the same time so simple and childlike as God's birthday on earth? The *form* used to express this idea would be fresh, full of wonder and mystery—never before seen on this planet. The *color* would be rich, vivid and glowing—blue, red, gold and purple. The *line* might be vertical, reaching to the heavens, oblique, showing the power and wonder of it all, or gracefully curving to show the tender nearness of mother and baby.

We chose the Madonna and Child aspect of Christmas, and tried to put our love for them into flowing line that would unite the two figures. "We have to feel it in our bodies and draw from the shoulder leading up with a crescendo to the center of interest—in every case the location for the Infant." As in music, there will be variation in the spaces created. An occasional straightening out of the line adds character. We had to look from all sides, but always found what we were looking for—a new arrangement of the mother and Child theme. Colored crayon is applied with strength, India ink painted over and scratched into, which is not a new process but lent itself well to our expression of Christmas.

Sister M. Venard, O.S.F., is art instructor at St. Mary's Academy, Milwaukee; has M.A. from Catholic University.



*Madonna and Child, crayon and ink, Barbara Wiktorowski, age 15. Author and group of students working, shown below.*





*Christmas window murals by Franklin Junior High School students were mounted on gymnasium wall during spring art exhibit.*

# WINDOW MURALS

GLADYS CAMPBELL

The privilege of working on the Christmas windows has always been eagerly sought by our art students. Since there had been some objections by school authorities because of the difficulty in washing the windows of the schools after the holidays, we decided to try another method. If we painted the mural on heavy paper, and attached it to the windows, it could be easily taken down. This idea proved very successful. First we pooled our ideas and then planned the complete mural, deciding which part each separate window would play in the story told. The children were divided into teams of two or three students who worked well together and each team was assigned a window as its responsibility.

Small sketches with coloring effects were made by the pupils before they did the large pictures. Butcher paper was cut to fit each window. Since it was not wide enough we fitted the edges together and joined them with a strip of

masking tape down the back. The masking tape was placed so as to come in front of the center bar of the window and could not be seen when the pictures were hung. Tempera paint was the medium used. The children worked on the pictures by placing them on newspapers spread out on the floor as we did not have table space for everyone. They could turn their pictures to any convenient angle and if some paint did happen to spill on the floor it was easily wiped up. There was no worry or danger of them falling as had been the case when they worked directly on the windows. After the pictures were completed with tempera paint, a light coat of boiled linseed oil was applied to the back of each painting. This had two effects: it made the paper transparent, and it gave the pictures a rich, oil painting texture.

For the best results, the students need to know what they want to do with their colors and to use brush strokes that follow the contour of their pictures. This does away with the imposing of too many colors on top of each other, necessary if the pictures are to be placed at the window where the light filters through. After Christmas the pictures were taken down and rolled up for storage. At our annual art exhibit in the spring we placed them on the wall in the gymnasium where we hold our exhibit. They were greeted with just as much enthusiasm as they had been at Christmas-time. They did make a beautiful mural. These paintings were done by ninth grade pupils.

Gladys Campbell teaches art at the Franklin Junior High School, Pocatello, Idaho; works with Idaho State College.

BERNARD I. FORMAN

*Do we think of the Jewish children in our classes when we engage in holiday art activities? Children of various faiths in the public schools should be encouraged to express their own religious tradition.*

# ARE JEWISH CHILDREN LEFT OUT?

If you have any Jewish children in your classes, you have sometimes wondered, I am sure, why something couldn't be done about integrating the Jewish holidays into the art program as well as the Christian ones. In metropolitan areas where there is likely to be a substantial Jewish population, this is apt to be a very real and thorny problem for the conscientious art teacher. While some Jewish parents may have no objections to the customary Easter baskets and Santa Clauses, many more are inclined to feel very strongly about such things. Limiting holiday art to Christian holidays alone may well seem to them at least inconsiderate if not a deliberate invasion of their democratic right to religious freedom. Under such circumstances, a Christmas, Easter, or Halloween project, no matter how creative in conception, can easily be a source of serious frustration to the Jewish child. And where the atmosphere is not conducive to free art expression it is certainly the concern of the creative art teacher to do something about it.

Why must the Jewish child be limited to art activities that are alien to his background? Isn't the Old Testament itself an almost inexhaustible common source of inspiration for any person, young or old, Jew or non-Jew? Yet, to oversimplify by setting the Jewish child apart from his non-Jewish classmates into an "art ghetto" is obviously a remedy that is worse than the disease. The answer, it seems to me, lies in the middle course of a correlated program of classroom art activities that allows for a free interplay of ideas among the various groups. There is certainly bound to be less ground for justified complaint if all faiths are equally represented in the various holiday projects undertaken by your class. To borrow a familiar metaphor from the Bible, our American culture is a "Joseph's coat" of many colors, with each race and religion contributing its equally important share to the over-all harmony. The more we encourage the fullest utilization of these many diverse approaches to the same basic aspirations, the closer we come to a complete realization of our rich potentialities as a nation.

Holidays like Christmas and Easter, will for the most part take care of themselves. It is the Jewish holidays, which are unfamiliar to most students and teachers, that will require the most motivation. Since this will be true unfortunately even in the case of some Jewish students and

teachers, it may be necessary at the outset to allow a disproportionate amount of time to setting the stage. If the Jewish children are helped to feel less "left out" during the holiday activities, and their Christian classmates learn to accept the dissimilarities of other faiths along with their similarities, the little extra effort involved will be more than

*A menorah of nickel-silver and steel, by Seymour Lipton, in Temple Beth-El, Gary, Indiana; from the Newark Museum show, "Art in Judaism." Unlike the usual candle-holder; this form suggests a people groping upward for help, guidance.*



OLIVER BAKER, PHOTOGRAPHER. PHOTO COURTESY NEWARK MUSEUM, FROM SHOW "ART IN JUDAISM"

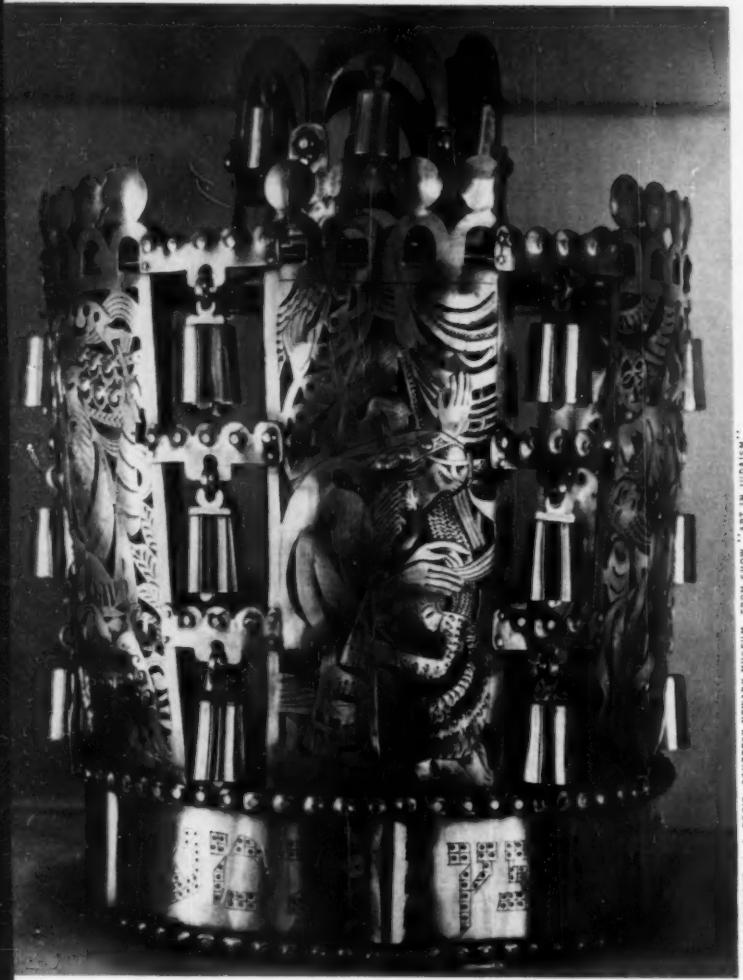


PHOTO COPYRIGHT, J. J. BREIT - COURTESY NEWARK MUSEUM, FROM SHOW "ART IN JUDAISM."

*Silver Torah Crown by Ilya Schor, in Temple Beth-El, Great Neck, Long Island; from Newark Museum show. In order to discourage worship of idols, figures have seldom been used.*

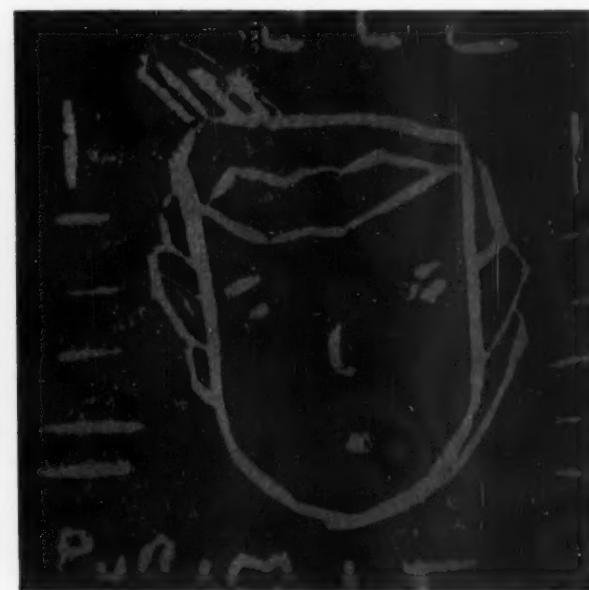
justified. No true creativeness can flourish in an atmosphere of ignorance, suspicion, or tension.

For the non-Jewish teacher, the following outline of the major Jewish holidays should provide basic information for the later creative structure. A word of caution: the chronological arrangement should suggest seasonal corollaries in the broadest sense only. No closer relationship should be inferred.

**1 SEPTEMBER** Rosh Hashana (The Jewish New Year), Yom Kippur (The Day of Atonement), Succoth (Festival of Tabernacles or Booths). Related facts: Rosh Hashana and Yom Kippur together comprise the High Holy Days. During the ten days between them, New Year's cards or Shana Tovas are exchanged. Yom Kippur is devoted to fasting and self-reckoning. Succoth lasts eight days. Like Thanksgiving, associated with autumn harvesting, but historically commemorates the wanderings of Israelites after the Exodus. Last day called Simchas Torah (Rejoicing in the Torah). Characterized by ecstatic parade in the synagogue, celebrating God's gift of the Book of Laws to the ancient Hebrews. During Succoth it is also traditional to erect a crude lean-to or hut called a "sukah" for out-of-door services. Constructed with branches, twigs, leaves, and decorated with fruit and flowers. Orthodox Jews carry a cluster of palm branches and citrons called a "lulov," symbolic of seasonal fertility.

**2 DECEMBER** Chanukah (Festival of Lights). Related facts: Generally coincides with Christmas (in time only). A heroic holiday, commemorating the resistance of the Hebrews under Judas Maccabeus to the Hellenized Syrians.

*Left, below, print for the Jewish New Year of Trees by a seventh grade pupil of author, Bayonne, New Jersey, Below, Purim design by a fifth grade pupil of author at Bayonne.*



Has assumed increasing significance since establishment of the State of Israel. Eight candles lit on successive days with a pilot candle or "shamus," in the traditional nine-branched candelabra or "menorah" (Chanukah lamp). Ceremony recalls the miracle that sustained the Eternal Light in the Temple for eight days though there was fuel for only one. Gifts are exchanged, entertainment staged, and children play games with a special top called a "dreydel."

**3 MARCH** Purim (The Feast of Esther). Related facts: Celebrates the miraculous deliverance of Persian Jews during the reign of Ahasuerus (Xerxes) from the hands of their arch-enemy, Haman. Mordecai, the king's Jewish physician, and Queen Esther, Mordecai's sister, are the hero and heroine of this joyous holiday. Featured by masquerading, pageantry, and exchange of special gifts called "shalach monots." Also noisemaking with rattles called "groggers." The Scroll of Esther is recited in the synagogue as a reminder to all modern Hamans.

**4 APRIL** Pesach (Passover). Related facts: Closely associated seasonally with Easter. Sometimes regarded as birthday of the Jewish people, commemorating their escape from Egyptian bondage. Outstanding feature is the Seder or Passover Feast, conducted during the first two days. Prescribed foods, particularly matzos (unleavened biscuits) constitute the holiday fare, reminders of the hardships endured by the Israelites during their wanderings. The Seder ritual is set down in the Haggadah or Passover narrative read at each feast.

**5 JUNE** Shevuoth (Pentecost or Festival of Weeks). Related facts: Comes just seven weeks after Passover. Historically, regarded as the birthday of the Jewish religion, when Moses received the Ten Commandments and presented them to his people. Also a spring festival and an occasion for bedecking homes and synagogues with foliage and flowers.

**6 LESSER HOLIDAYS** Hamisho Osor B'Shevat—Jewish Arbor Day or New Year of Trees, alternating between January and February. Lag B'Omer—about the middle of May. Memorializes the unsuccessful revolt of the tragic hero Bar Kochba against Rome. Also the piety and bravery of the great Hebrew scholar, Rabbi Akiba. Tishah B'Ab—day of mourning, fasting, lamentation for the destruction of the First and Second Temples in Jerusalem by Titus and Nebuchadnezzar respectively. Occurs in late July or early August.

It should be noted that the Jewish holidays fluctuate in respect to the Gregorian calendar, since the Jewish calendar is based on the phases of the moon rather than on the solar cycle. As has been indicated previously, it is also best not to assume too much of a parallel when Jewish and Christian holidays happen to coincide chronologically. The perspicuous teacher will be able to discern and point out



A Chanukah celebration visualized by Fredda Tone, fourth grade, Number Three School, Bayonne; student of the author.

enough similarities in spirit, in common human aspirations, and in universal seasonal observances without having to resort to convenient though faulty analogies.

Two seemingly contradictory factors must be taken into consideration in any attempt to motivate the Jewish child in respect to the Jewish holidays. One is the natural temptation to make use of the somewhat limited number of familiar stereotypes most closely associated with Jewish religious concepts, rituals, and traditions. The other may be considered a by-product of the ancient Biblical injunction against the worship of graven images.

Because of deep-seated religious objections to any kind of representation, there has never developed a Jewish artistic tradition comparable to that of Christian art. It is even debatable whether there is such a thing as purely Jewish art at all. At any rate there are today far fewer Jewish stereotypes than there are Christian ones and, as a result, fewer limitations to contend with. Without the handicap of academic hair-splitting and a host of conflicting "schools" of art in his background, the Jewish child (provided he brings no outworn tabus from home) is limited only by his own predilections. The extent to which the creative teacher is able to take advantage of this situation depends on his own imagination, ingenuity, and resourcefulness.

In this task of fostering self-expression, as in all education, the teacher's role must be that of "catalytic agent." He must stimulate the child's imagination and guide him into meaningful activities unobtrusively and without even the appearance of coercion. These activities should in turn spring from real life situations and deeply felt experiences. He may legitimately call into play the Jewish child's pride in his ancestry, but he must be careful to avoid over-emphasizing superficial differences or faulty values. Above all, in helping the Jewish child feel less "left out" during the holiday seasons, the teacher must be careful not to be over-



*"Amos," by A. Raymond Katz of New York, from Newark Museum show, "Art in Judaism." Motifs and Hebrew characters used in symbolic interpretation in paintings on prophets.*

zealous and make him the unwilling beneficiary of "special treatment." It is no easy job, but it can be done.

If, for instance, when Christmas and Chanukah happen to coincide, the meaning of the Jewish holiday is made clear to the entire class, it cannot fail to be a source of group understanding and stimulation.

The Jewish New Year, though it comes four months earlier, evokes very much the same sentiments as the Christian New Year. Of course the Jewish child in our schools is lucky enough to enjoy two New Years. How does he feel about this kind of dualism? Why not ask him to express some of his feelings about this and similar situations in picture form?

Building a "sukah," the traditional booth of Succoth (described previously) promises fun for Jewish and non-

Jewish children alike. It provides an interesting variation from the usual holiday tableau and opens an avenue for a novel approach to seasonal decorations. As part of an autumn festival project, for instance, it could fit in very nicely with a class unit built about harvest festivals of other peoples throughout the world.

In the tremendous dramatic story of Passover, with its historical relationship to the Last Supper, there is a vast storehouse of inspirational sources. Decorated table settings for the younger children, paintings and murals for the older ones. The Exodus, Moses and Pharaoh: these are just a few of the starting points for almost unlimited activities in art and the related crafts. Think of what can be done with such Old Testament stories that are treasured by Christians and Jews alike! It cannot be emphasized too strongly that ours is a Judeo-Christian civilization.

Then again, there is the vivid pageantry of Purim, with its stirring excursion into the fabulous land of Persia. Here is a stimulating "common denominator" for the creation of fantastic masks, exotic costumes, and the uninhibited use of brilliant colors. All children will love this welcome change from the too-familiar witches and goblins of Halloween.

Why not take full advantage of these rich resources that have remained largely untapped until now? With a little encouragement any Jewish child in your class will be only too eager to get the extra information he may need. He may get it from Sunday School or Hebrew School or from Grandpa's nostalgic anecdotes of the "old country." But wherever the inspiration comes from, the enthusiasm generated is bound to overflow into genuinely-felt creative activity. As for the teacher, it will impose no hardship on him if he enriches his own understanding of the child's Jewish background by reading translations of Jewish authors like Sholom Aleichem.

Once the proper groundwork has been laid and both Jewish and non-Jewish children are ready to embark on their creative adventure into the land of the Bible, they must be allowed to work out their own ideas as freely and unself-consciously as possible. Whatever they undertake, whether visual or subjective, utilitarian or purely decorative, must stem from their own felt needs and be expressed in their own way. Obviously, no child, no matter how strongly motivated, should be left entirely to his own devices. But the effective teacher will find ways of guiding him into the desired directions without seeming to impose his own personal ideas and methods. Furthermore, although the perceptive instructor will naturally visualize all sorts of attractive possibilities, he must be careful to make practicable and judicious choices. Otherwise, he may find himself forced into either too much leadership or too much reliance on the immature judgment of his students.

Bernard I. Forman is in a new position as art teacher at the Dayton Street School, Newark, New Jersey. We wish to thank Newark Museum for illustrations by professional artists, from their recent museum exhibit, "Art in Judaism."

*The use of symbols in religious art can be limiting if the sole source for inspiration. The spirit and events of ancient Judah and modern Israel offer a great deal suitable for interpretation by the child.*

its rightful place in the world. The State of Israel is a symbol of faith, blood, sweat, and tears. It is the symbol of freedom and enlightenment. It is the symbol of hope eternal. These are topics that only scratch the surface of possible art projects.

The mediums that can be used are many and varied. With a minimum budget, newspaper and paste will offer

# SYMBOLS IN HEBREW ART

ESTHER S. COHEN

Every religion has its art symbols. In Christianity, it is the cross, the various images of saints, the chalice, and many other forms. Religion uses symbols as a means of identification throughout the centuries. They foster a sense of belonging, of acceptance, of brotherhood, and of alliance. The Hebrews, too, have used symbols which during the ages have signified their faith in one God and His many blessings to their people. The Star of David is well known. Another is the menorah or candelabra often seen above state buildings in Israel. A third symbol is the torah or scroll seen either closed or open. These are some of the more common ones in use. There are many others.

However, any symbol can become stylized and stultify as the sole source of interpretation, identification, or stimulation. There are broader aspects. The Old Testament contains many incidents that lend themselves admirably to portrayal as murals, paintings, dioramas, constructions, etc. To this add the wealth of material that has opened up since Israel became a free state of the world. The present life and times of the people there are an essential part of our need for understanding what is happening. Recognizing the parallel drawn between the United States of 1776 and Israel in May 1948 is basic in understanding the fundamentals of a young democracy striving to assert and to gain

*"Burning Bush," brass door for shrine by Ludwig Wolpert of Jerusalem; from Newark Museum show. Replica is in Halifax.*

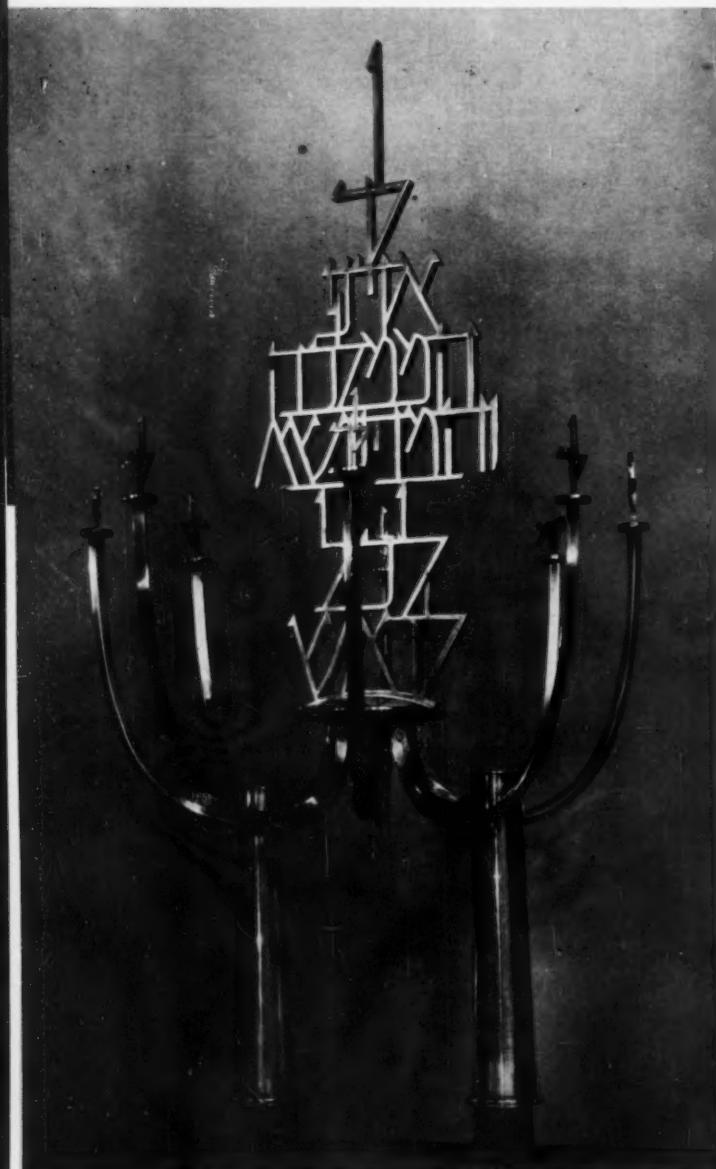


ALFRED BERNHEIM, PHOTOGRAPHER, JERUSALEM, COURTESY NEWARK MUSEUM, FROM SHOW "ART IN JUDAISM".

papier-mâché; newspaper, wide brushes, and powder pigments bought by the pound in the paint store can start paintings and murals rolling. These colors may not be as bright as tempera but they can be used effectively. Burnt Sienna painted over the newspaper and lampblack line drawing can be striking in portrayal. Cleaners' bags can be used for costumes at Purim time, as can be collage, montage, and papier-mâché for masks.

Stimulating teaching will encourage the use of many mediums and consequently budgets will be increased and more

*Silver Torah Crown, by Ludwig Wolpert, Israeli artist and craftsman; from Newark Museum show, "Art in Judaism."*



*"Abraham Mourning Sarah," by Marc Chagall; etching and dry-point from Bible series commissioned by Ambroise Vollard.*

materials made available. This would then widen the scope of projects that could be used. More elaborate portrayals of challenging understandings of the Bible and the dramatic life of a people would widen and complement more than just a Star of David or a flag. This would have reason and appeal and would try open channels in which there would be boundless opportunities. There is no need for limitations in symbols. The richest of historic material available for use is the heritage of each Hebrew child. Knowing how to portray some of the mores helps understanding, and significant learning takes place through actual experience. This offers a greater stimulation for probing and finding personal identification with some of the practices seen in homes, synagogues, and Sunday Schools. It lends itself to more stimulating and more exciting approaches to art teaching. Living and religion become closely allied through the medium of art, which magnifies and enhances the message for all to enjoy and make their own.

Esther S. Cohen teaches art at the Willimantic, Connecticut State Teachers College. Photos courtesy of Newark Museum.

JACK MILICK

*Instead of the usual foundation, these junior high school students assembled parts cut from chipboard with butcher tape, then gave their masks a covering of papier-mâché. This idea does not require clay.*

## Making masks from chipboard and tape

It is a common practice to shape papier-mâché masks over a clay or other form designed by the student. In some cases this is not very practical, and our junior high school students have experimented with a process that requires no clay. Chipboard, a lightweight cardboard that is not corrugated, was used. The process consists of cutting the chipboard, folding it to shape, fastening with butcher's tape, and then giving it a covering of papier-mâché. The chipboard form, illustrated on the following page, is covered with torn newspaper and paste in the usual papier-mâché process and allowed to dry. Afterwards it is finished with tempera paint, felt marking pens and shellac. Due to the way in which the

foundation is prepared, the sharp lines of the design are maintained, giving the masks a character that is unlike that produced by other methods. This method is clean and eliminates much of the usual cleanup, whereas the usual clay process often results in the clay being made unfit for other use because of paper and grease which work into the material. Masks have many uses, as wall decorations, on the stage, for costume parties, and may be correlated with a study of various tribal rituals.

Jack Millick teaches art in the applied arts department of the Portola Junior High School, at El Cerrito, California.

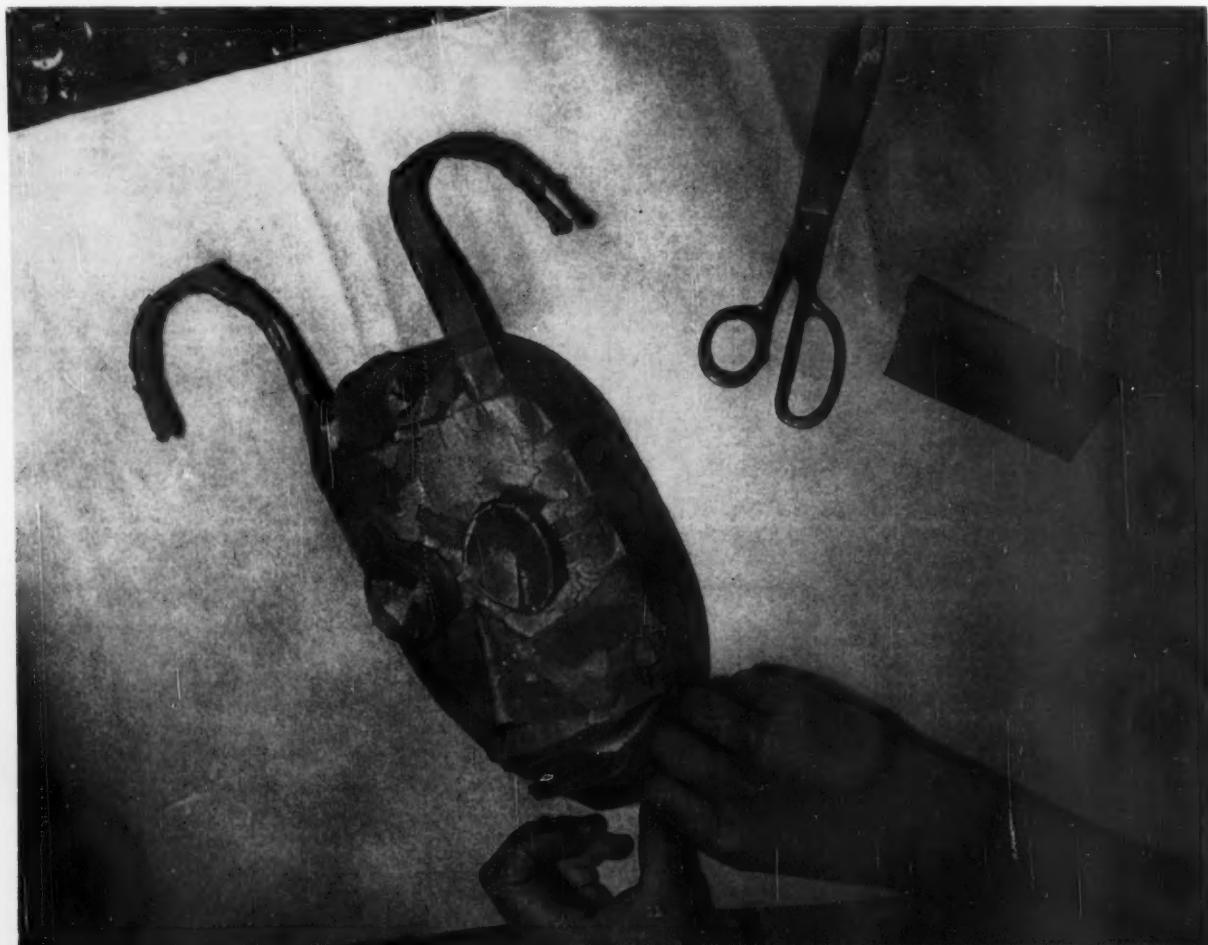
*Masks by junior high school students of author were made from chipboard, assembled with tape, covered with papier-mâché.*





*Students of Portola Junior High School, El Cerrito, California, in the process of making their masks. Author was instructor.*

*Chipboard and butcher's tape armature, just prior to application of papier-mâché. Horns were supported by coat-hanger wire.*



**The author of Mask Making discusses how his high school students made a body mask. The baling wire frame was covered with chicken wire and then coated with papier-mâché. Wire support was later removed.**

MATTHEW BARANSKI

# BODY MASKS

Body masks are similar to head masks, the basic difference being the size. Since the body mask is much larger, it usually requires more material and time to make. They seem easier to make than a head mask in some instances, especially if the design of the body mask is kept simple and bold. Our masks were built on a long table, located in a convenient out-of-the-way place in the back of the room, because we planned from the beginning that this would be a long-range project worked on by different students throughout the day. In the beginning we were not exactly sure what we were going to make but all agreed that it could be some kind of bird. Since the body mask had to fit over the human body, we began to think in terms of the functional aspects of the design. Among other things, we took the following factors into consideration: safety, comfort, weight, circulation of air, visibility, size, color, ease of putting on and taking off, attractiveness, simplicity.

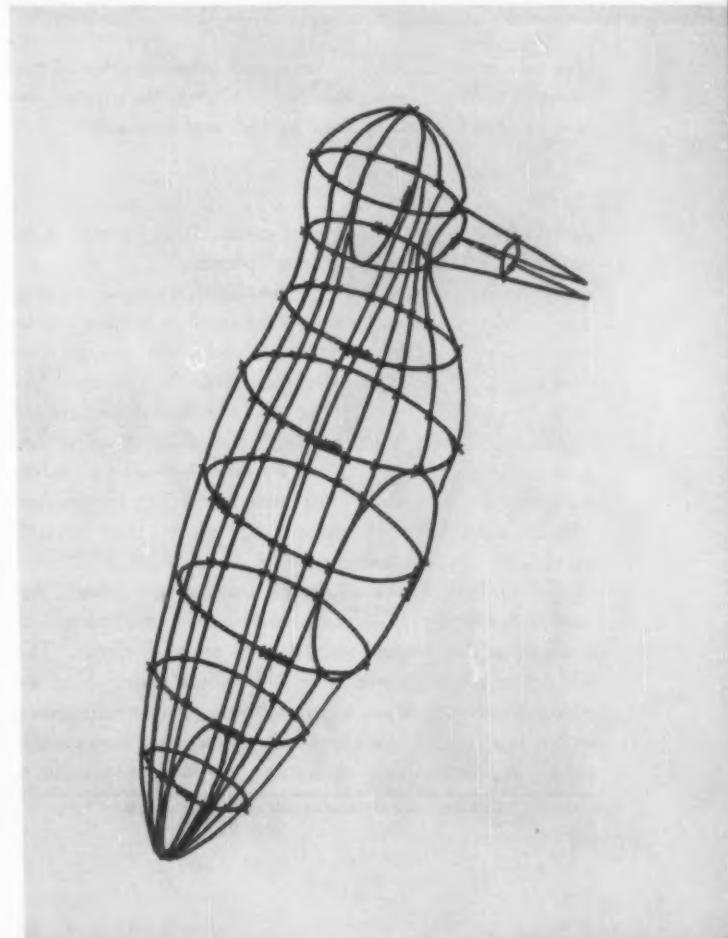
After having conceived the idea and studying the problems involved, the next important phase was to determine just how effectively and economically we could bring this idea to realization. No reference material or preliminary sketches were used. Instead, we worked directly with the material, trying to understand it, make it behave, and exploit it to its fullest advantage. It was decided to select an "average" size pupil around which the mask was to be built. The pupils seemed to think that a boy approximately five feet, eight inches tall was the answer to the problem. Heavy baling wire, which can be purchased in almost any hardware store, was used in the preliminary construction of the body mask. With a piece of baling wire approximately six and one-half feet long we made a hoop and held it in a

horizontal position around the middle of the boy's body to see if it fitted comfortably with ample room to move about. The wire circle had an overlap of approximately three or four inches and was bound in place with rubber bands. The reason for the overlap and use of rubber bands was to allow for adjustments and flexibility when shaping the general form of the bird.

This large circle was then held in a vertical position in the middle of the table. Three or four pieces of baling wire, approximately six feet in length, were attached at mid-point to the vertical hoop with rubber bands. The wires were approximately a foot apart along the hoop. Another slightly smaller hoop was formed and attached to the horizontal wires about a foot above the first hoop. Still another hoop approximately the same size was also fastened to the horizontal wires a foot below the first hoop. More hoops were added above and below the first or middle hoop. The further we worked away from the middle hoop, the smaller were the other hoops, with the exception of the head. More vertical wires were added as the body, head and beak took shape. A piece of wire approximately five and one-half feet in length was used to make a hoop, which was fastened with rubber bands midway in front of the bird. This was to serve as the main opening for putting on the mask. The drawing gives a somewhat more detailed picture of how the

*A wire frame, referred to as the "bird cage," was first step.*

DRAWING BY AUTHOR





PHOTOGRAPHS BY AUTHOR

*The wire armature was covered with chicken wire and then covered with papier-mache. After drying, the wire support was removed, reinforcement added, and bird was sanded.*

project looked at this phase of construction, referred to by many students as the "bird cage" phase.

After the "bird cage" was completed, a couple of pupils used great care in assisting a third pupil in putting on the wire body. Necessary adjustments and minor changes were then made. It was estimated that about one hundred feet of baling wire was used. The next step was to enclose the "bird cage" with chicken wire.\* Cut with tin-snips into pieces approximately two feet by three feet for convenient handling and shaping. After carefully forming the chicken wire over the cage we fastened the pieces together with string, weaving it in and out.

The bird was now ready to be covered with paper. We used about fifteen pounds of wheat paste, a small bundle of newspapers and about twenty feet of gray felt paper. The felt paper was obtained from a linoleum store. First we mixed the wheat paste in a pail, following the manufacturer's instructions. Next, black and white newspapers were placed on a table and with a wallpaper hanger's paste brush a

\* Approximately fourteen feet of three-foot wide chicken wire was used.

liberal amount of paste was applied to the sheets. The sheets of newspaper were then torn into convenient sizes and applied to the chicken wire. After the first layer of black and white newspaper was applied over the entire frame, a second layer of colored or "comic" sheets was applied. It was not necessary to have each layer dry before applying another layer. The black and white and colored newspapers were applied alternately and the body evenly built up. Then the mask was allowed to dry for a couple of days in a well-ventilated room. When dry, the mask was sanded with coarse sandpaper. A layer of felt paper was applied over the entire mask, making sure that all depressions and irregularities were corrected by putting on more paper in the necessary spots. Minor irregularities often occur since the entire mask is under considerable stress and strain when the paper dries.

After the mask had dried for a couple of days, the rubber bands and string inside the mask were cut. The baling wires were carefully removed as well as the chicken wire. The whole mask, both inside and out, was then gone over with a rasp and coarse sandpaper. The edges of the beak were reinforced with baling wire. Pieces of felt paper approximately one inch by two inches were torn, paste applied to them, and placed over the wire and fastened to the mask. The pieces overlapped each other by approximately one-quarter inch. The large opening in the mid-section of the bird was formed like a rim and was reinforced with wire, securely pasted in place in the same manner as mentioned above except that larger pieces of paper were used. A final layer of felt paper was pasted on the inside of the bird. We used regular school paste for this last step in pasting in order to keep the paper more on the dry side, thus avoiding the risk of any distortion caused by the drying of paper. When dry the whole body mask was sanded, inside and out, starting with a coarse grade of sandpaper and gradually working down to a medium grade. The mask was then carefully dusted and cleaned out.

A harness was made from parachute shrouds, although any laundry rope would do as well. Two shrouds were cut, approximately two and one-half feet in length. Two pieces of cardboard, approximately one-half inch by six inches with two holes punched along the center line approximately four inches apart, made up the shoulder straps. These holes were punched with the pointed end of a brush and were large enough to allow the shrouds to pass through easily. Attaching the shrouds to the mask was a simple matter. Four holes, large enough for the shrouds to pass through, were punched approximately midway in the back of the bird, two on each side. These holes were approximately six inches from each other along a vertical line. Horizontally, they were about fourteen inches apart. Two holes were also made along the top part of the rim opening, one on each side about fourteen inches apart or each seven inches from an imaginary center line. The shrouds were then knotted at one end and threaded through the holes in the back of the bird. The knot was on the inside of the bird. Then the shrouds were slipped through

the shoulder straps and finally through the holes in front of the bird and knotted. The last knot was on the outside of the bird.

The bird was then given two coats of shellac. The entire mask was sanded with a fine grade of sandpaper after each coat of shellac. One coat of flat white oil paint was then applied. After the paint was dry, the details were sketched in freehand with a piece of charcoal. The mask was then painted with fast-drying enamels. Two coats did a fine job. For drying time of paints it is best to consult the manu-

facturer's instructions which are given on the paint cans. Although the bird turned out very well, what really was most important was the job of creating and doing and what it meant to the growth and development of the children who were involved in this project.

Dr. Matthew Baranski is author of the book, *Mask Making*, published by the Davis Press, Inc. After many years as an art teacher in the Buffalo public schools, he recently became superintendent of schools in Depew, a suburb of Buffalo.

*Completed body mask modeled by student.*





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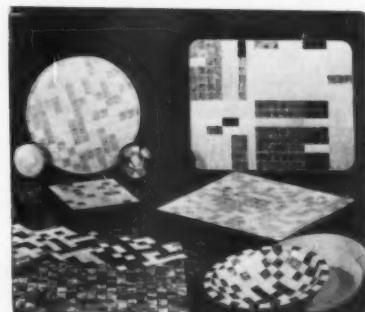
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# EL GRECO, MASTER OF SPIRITUAL FORM

HALE A. WOODRUFF

"*St. John the Baptist*," El Greco (Domenikos Theotokopoulos) 1541-1614. One of most beloved paintings in Young Museum.



AUTHENTICATED NEWS PHOTO. COLLECTION, M. H. DE YOUNG MEMORIAL MUSEUM, SAN FRANCISCO

Few artists have posed more problems for the art critic than Domenicos Theotocopoulos, called El Greco. And, in spite of this fact, few artists have had a greater influence upon subsequent and later art movements than the "Spanish

Greek." Many reasons may be advanced for the enigmatic position he has held in the eyes of art criticism for so long a time. The general confusion and lack of real understanding that has surrounded the art of El Greco is due, to a consider-

able degree, to the limitations and biases of mid-nineteenth century art criticism. These standards of criticism were based chiefly on art concepts which were derived from Classical Antiquity and the High Renaissance, as the latter, in particular, was exemplified in the works of Raphael, Del Sarto and an endless number of lesser lights. "Canons of beauty," especially as they applied to religious art, were easily and readily based on superficialities found in or ascribed to the works of such artists.

These rules of thumb, unrealistic and narrow, usually formed the background against which most works of art were critically judged. "Purity," "sweetness and light," empty idealism and sugar-coated angels in cheesecloth were the prevailing orders of the day. There is little wonder, then, that an artist like El Greco, with his dynamic and vitally moving forms, met with an indifferent and frequently pugnacious attitude on the part of both critic and public. His art defied their rigid standards of judgment and was looked upon as lacking or deficient in the "true" qualities of art. Even today, many are persistent in believing that true religious art is best expressed through overworked and meaningless academisms.

El Greco's art was a topic of discussion, pro and con, during his own day. His art consisted of certain ingredients that derived from the several art forms upon which it was nourished. As a youth on his native island of Crete he was an apprentice in the workshops engaged in the production of the icon and other forms of art expression which embodied the spiritual philosophy of the middle ages. Contained in this philosophy was the belief in the primacy of the spiritual values of man and these took precedence over his temporal and transitory earthly existence. There was the belief that man's ultimate salvation lay in a celestial hereafter. Man looked *upward* and *heavenward*, forming thus a spiritual line or connection between his earthly and heavenly worlds. As a result, medieval man has often been called "vertical" man.

El Greco later journeyed to Italy when the Renaissance painters were at the height of their powers. Here the young Greek could be found in the studios of Tintoretto and Veronese, studying the theories, styles, and practices of these masters. It was in 1577 when El Greco went to Toledo. Here was a city perched on the highest of hills, as if in a seeming effort to be near some celestial place, though earthbound. El Greco was tremendously impressed by the oriental qualities of the city, with its mosque-like buildings covered with exotically colored tiles, luminous as they shone in a Spanish sun.

These were the worlds and the arts that formed the singularly distinctive art of El Greco: the spiritual "verticality" of medieval man; the artistic "science" of the Renaissance masters, including their theories of modeling, anatomy, chiaroscuro and space; the iridescent and exuberant color of the city of Toledo. All these combine with the genius of the artist to make his "St. John the Baptist" one of the outstanding masterpieces of painting of all time. In this work

we feel the immediacy of the compelling quality of the central figure. It is extended, gothic-like, heavenward, rising both spiritually and physically apart from and above the earthly world in an attitude of aloofness, yet humility. Indeed, St. John appears not to belong to the world, but rather to be encompassed by and in his own spirituality, shutting out all temporal and transitory irrelevancies. The simple yet graceful movement of the figure owes much to Renaissance practices in posing the figure. It also gives purpose to El Greco's achievement of intense depth of feeling. The hands are particularly expressive. El Greco was a master in conveying meaning through the treatment of the gesture of hands.

The sky is not so much sky as it is a realm; a realm of mystery, engaging in its unfathomableness. It is a celestial realm of phosphorescent light, of shapes and of forms abstractly conceived through the creative imagination of the artist. The landscape is, in like manner, not of the world we actually know. Artificial in appearance and spotted by unrealistic illumination, its hills and trees are reduced in scale, thereby, according to medieval notions, minimizing the importance of the world in the life and thoughts of man.

El Greco is known to have been devoutly religious. From the time of his youth he lived and learned in a world whose major emphasis was on religious indoctrination and expression. The religious creeds and manifestos must have given positive meaning to his life. One might conclude, then, perhaps too hastily, that religion is the essence of El Greco's art. More likely the reverse is true: his art is the essence of religion. For it is the distinctive genius of El Greco, his profound artistic insight and inventiveness in form, in color, in the dramatic use of light and shade, and his ability to imbue these elements with an intense spirituality that the power of his art rests. Indeed, El Greco's manner of treating these fundamentally basic elements of art is essentially spiritual in quality. And since these spiritual qualities of art stem from the spiritual qualities of the man, they can be said to be religious, in the broadest sense of the term. Our response, then, to a work such as "St. John" is both esthetic and spiritual. In this frame of reference the terms esthetic and spiritual are synonymous.

In religious art, we cannot rely, as Victorian art criticism would have us, upon the mere recognition of religious "symbols" and the application of meaningless "standards" of art to provoke a genuine religious reaction. In El Greco, as in all art, it is through a highly developed spiritual form that a deeply religious meaning is conveyed.

Hale A. Woodruff is professor of art education, New York University. He will discuss other artists in future issues.

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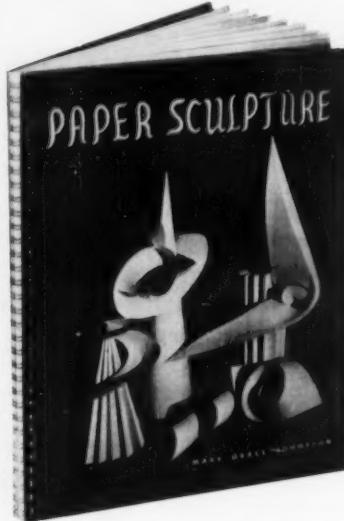
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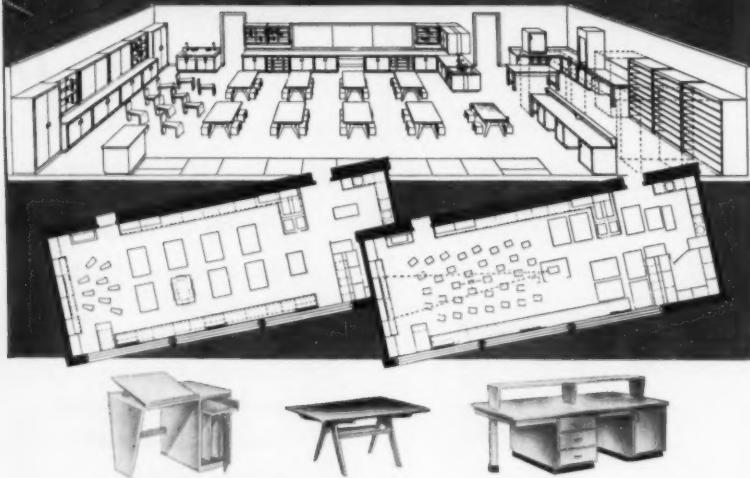
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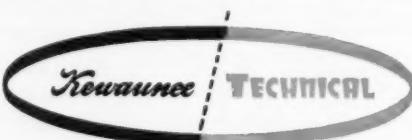


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## LETTERS

**Motivation or Dictation?** A New Jersey teacher takes some exceptions to our editorial on Motivation and Dictation in September. He says in part: "I cannot help disagreeing strongly with your statement that getting a class 'under control' is 'relative nonsense.' We are concerned with children whose exuberance manifests itself in raucous laughter and shouting, who think that chalk and crayons are meant for throwing. Where there is no foundation of self-discipline, isn't some sort of compulsion inescapable? I have no illusion that dictation is democratic or desirable as a permanent solution. It is simply an unavoidable necessary evil under the circumstances. If you can suggest a better alternative to fill the vacuum created by parents who have abdicated their own responsibility, I for one would certainly welcome the suggestion. Should the teacher be expected to defer to the sensitive feelings of the child, pampering him like his parents, and protecting his 'rights' while ignoring his wrongs?"

This is a big order. Another teacher asked me some of the same questions at a recent convention. I asked her somewhat facetiously: (1) Are you married?; (2) Do you drink? She replied "No" to both. No matter what her answer would have been I would have been inclined to recommend the opposite. In a rather light and frivolous way I was trying to suggest that when one feels secure, is in good health, and is otherwise happy, that his perspective may be altered a bit. In some ways it does appear that parents have "abdicated" when it comes to behavior problems, and it does seem that the school is being asked to take over more and more of the responsibilities of the parent. As a parent, I have recently wondered whether the teachers were also abdicating when they dished out so much homework that I think should be done in school.

In the editorial referred to, I was thinking mainly of the approach to schoolwork rather than discipline. But I won't back down, because you can't really separate the two. I still say that getting a class under control is *relative* nonsense. In too many places this seems to be the main criteria for a successful teacher, and I say again that this is nonsense. We can't condone disrespect and anarchy in school, of course, but we need to discover the real reasons for such attitudes. Our task is to get next to the individual student, discover his interests, capacities, and needs, and try to channel his energies and enthusiasm in the right direction—with some consideration of the subject we are teaching.

It may take a magician to do it. But the teacher who requires every child to do the same thing in the same way, at the same time, isn't going to develop self-discipline. We can develop self-discipline in children only when we permit them to make decisions.

**SAY YOU SAW IT IN SCHOOL ARTS**

## JULIA SCHWARTZ

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

**Visual Art Skills** There are teachers who do not realize that the development of an art skill, as drawing for example, is relatively complex and at all times related to other aspects of a child's growth and development. How this is so may be seen from even a brief examination of the illustrations on this page, efforts of ten-year-old Jay to express in black lithograph crayon "Frank and Me . . . Scooping Fish from the Creek."

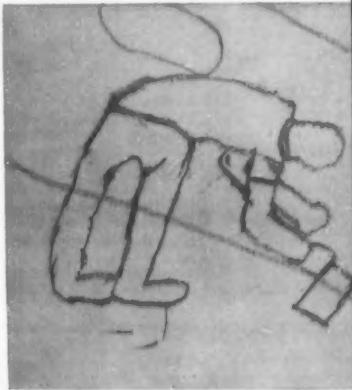
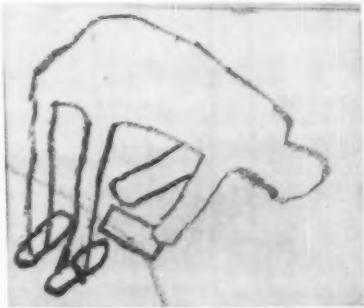
Number 1 represents the initial projection in art media. Upon delineation of the two footprints on the creek bank Jay was heard to say, "How would I make the legs?" He thought a while and then proceeded to experiment by placing pencils where the legs might be and concluding, "They would stick up." After drawing upright forms for legs and giving them a second look he laughed amusedly to himself saying, "Oh . . . the legs look *so skinny!*" Jay completed the figure image and, upon being urged to study what he had done, confided, "I've got to draw that again. The legs are too thin and the arms are too short. I should show Frank's belt and sleeves and neckline. His seat and back aren't right."

Number 2 (not shown here) was, in Jay's opinion, better than Number 1 but it still did not satisfy him. As he worked on Number 3 he was urged to further clarify his drawing problem by taking the position of "Frank bending over" and getting the feel of the general body movement as well as the form of the legs and other body parts. It was also suggested that he might like to study another person taking this pose. Note in Numbers 4-6 the more fluid and rhythmic whole of the figure, the differentiated arms, the bent knees and other details.

This all too brief description of a child's art efforts reveals something of his developing facility or skill in drawing gained through practice or a kind of repetition of experience. Note that the experiences are not identical but relate one to another, each one deriving from the preceding one and, in turn, setting the stage for the succeeding one. Also revealed is something of the child's improvement in ability to (1) "see" or perceive, (2) imagine, (3) plan, (4) evaluate, and (5) concentrate his energies on the problem of symbolizing in visual art media a significant-to-him idea. Suggested is the need to use relative developmental type criteria in judging a child's drawing skills. A teacher must consider what can reasonably be expected from a particular child at his stage of development. Most important, however, this brief description of a child's art efforts suggests that the drive to express must precede the practice; the urge to perfection must come from within the child. There are

# beginning teacher

grave implications in the conclusions drawn especially for those teachers who are prone to view visual art skills as simple and isolated bits of learning. That is to say, helping children with their art skills must be seen in the light of wholesome over-all personality development.



1, above. 3, right. 4-6, below.



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## ART FILMS

In any one year the audio-visual world changes with a rapidity that makes the rain forest growth seem slow. This complicates the process of scheduling films to the point where people give up. Before you give up I have a few suggestions to make that will help.

First and foremost on your list is the audio-visual expert or section in your own school system. This person is a fund of valuable information on sources and materials in the field. He will also be able to bring you up to date on what is available in the system and the policy on acquiring new material for your own field. An invaluable ally; look for and use this person.

Supposing you are not fortunate enough to have this source available, where can we start looking? As per usual in any form of research—to the library. In the area of reference books you might look for this very helpful book: H. C. Wilson, *Guides*, published by H. W. Wilson, 450 University Avenue, New York 52, New York. This book and its supplements is probably the best source of listings of audio-visual material that is available. I believe that good professional educational libraries should have this publication not only for the art teachers but for all teachers. In most cases I am willing to say that if you cannot find it listed in this publication it does not exist. In this area and including much material that is very helpful we find the Educational Index to Free and Inexpensive Material published in Randolph, Wisconsin. This handy Index has many audio-visual sources and hundreds of other items that would be of interest to any teacher.

To this list I might add the publication *Audio-Visual Instruction*. This is the official periodical of the Audio-Visual Society, Department of the National Education Association. If your library does not have this it can be procured through the Audio-Visual Society, National Education Association, Washington, D. C.

With these publications to work with you can write to the many companies making films, for their latest material and build up a file in your own area. A major contribution in the field of art is a *Bibliography of Art Films* compiled by Dick Reinholtz, Art Division, State College for Teachers, Buffalo, New York. This very comprehensive booklet, which you can purchase by writing to Professor Reinholtz, is the strongest specialized publication in the field of art films and audio-visual aids.

If you work with these sources you are well on your way to finding all the audio-visual material that you can use. One other reminder, your state department of Public Instruction, State University, and State Teachers Colleges often run a visual aid service that is most useful, look them up.

Thomas Larkin, who reviews art films for our readers, is assistant professor in art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

## RALPH G. BEELKE

Dr. Ralph G. Beelke is Specialist, Education in the Arts, for United States Office of Education, Washington, D. C.

**Metal Sculpture**, by John Lynch, published by Studio-Crowell, New York, 1957, 153 pages, price \$4.50. John Lynch aims in this book "to close the gap between technical proficiency and personal creativity by combining practical information on materials, tools and techniques with stimulating ideas drawn from the best contemporary work being done in metal sculpture." The aim is certainly achieved and this is probably the best book which the author has written on sculpture to date. Emphasis throughout the book is on the creative and personal statement and on the relationship of materials and techniques to this statement. While there is a great deal of information on the processes involved in metal sculpture this is presented as a means rather than an end and sculpture, not technique, is the main theme of the book. The methods of metal sculpture discussed proceed in logical sequence from simple wire sculpture to more complex achievements in welded steel. The reader is not advised to follow this sequence, however, and, unlike most books on techniques, he is advised "to begin at any point which seems to offer a chance to work in a vein which suits his abilities or strikes a responsive chord." The book has many illustrations drawn from the best of contemporary metal sculpture as well as from the arts and crafts of primitive people. It fills a gap in the field of sculpture which has existed for too long a time.

**Art For Everyman**, by James J. Davis, published by the Vantage Press, New York, 1956, 62 pages, price \$2.00. No one will deny that there is a great distance existing today between the contemporary artist and his work and the layman. It is doubtful, however, that this brief statement, if read by all laymen and artists, would contribute much to closing this gap as it is intended to do. There are some good points made in the book as it discusses the role of art in society but the presentation is one more fitting for an after-dinner speech than for a book.

**Oil Painting Is Fun**, by Alois Fabry, published by Studio-Crowell, New York, 1957, 98 pages, price \$2.95. This book was written for "everyone who always wanted to paint a picture but didn't know how to get started." It presents ten simple projects for the beginner aimed at providing the necessary knowledge about materials and picture making which will enable the beginner to start on the enjoyable hobby of Sunday painting. The book is simple and

## new teaching aids

direct and is not cluttered with technical terms and lengthy skill exercises which might scare a student before he has a chance to begin. The projects are presented more as information than as exercises to be mastered and the book will be helpful to many interested in exploring the world of painting as a hobby.

**Art and a City**, by Joy Hakanson Colby, published by Wayne State University Press, Detroit, 1956, 84 pages, price \$6.00. The sub-title of this book is "A History of the Detroit Society of Arts and Crafts." The book was written to commemorate the fiftieth anniversary of the Society of Arts and Crafts and it begins by giving an account of the Society's founding as part of the larger arts and crafts movement begun by William Morris in England and later expanded by Walter Gropius in the Bauhaus. It continues with accounts of the society's activities in sponsoring international shows of handcraft objects, the organizing of a Gallery of Modern Art and the cultivating of the Little Theatre which made national theatrical history. Although centered in one city names like Sheldon Cheney, Edith Halpert, Gwen Lux, William Zorach and others will be familiar to all in the art world. The story is an exciting one and it will interest all who are concerned with the role of the artist and the arts in the local community and in our national life. Like all history, this is a story of people and of the events and conditions which have an influence on the things that they do.

**Figure Drawing**, by Dale Nichols, published by Watson-Guptill Publications, New York, 1957, 63 pages, price \$4.50. A fast moving book with the goal of providing a method for making simple and quick drawings of the figure which will carry "an impression of reality with the least amount of detail." The book presents a kind of shorthand to drawing the figure with the objective being the expression of ideas and effective communication rather than that of accurate representation. The book has very little text but it is profusely illustrated. The great deal of material covered in such few pages tends to make the book much too "busy" visually, but there are many who will find the contents of value.

Any book reviewed in *School Arts* may be ordered through the Creative Hands Bookshop, 1712 Printers Building, Worcester 8, Massachusetts.

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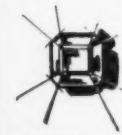
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## ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

*Your discussions have always helped to clarify our thinking on the problems attendant to the teaching of art. Now this is the point in question. Can you permit a secondary student to copy his sketch for a painting? Can this be justified from the standpoint of practicing techniques, or that each painter makes a personal statement no matter where his subject comes from?*

*To my mind the fundamental reason for painting is to react, then to create. When a sketch is copied the work is only one step above the numbered set experience. The artist is reduced to a technician and if we allow him to work this way we are curtailing his intellectual and aesthetic growth, as well as encouraging dependence and hypocrisy. Or am I overly emphatic? Wisconsin.*

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Let's look at this student for a moment. What compels him to copy? Why does he feel that he can be successful only through copying what to him is a recognized symbol of success? Where in his emotional environment did he meet with adults who gave recognition and praise only to the product? Might he be seeking to find a feeling of security in the only way he knows? It's hardly enough to a teen-ager that an adult asks him to stand on his own, to use his initiative; attitudes cannot be so easily laid aside nor so quickly acquired. He is acting on what he believes—fact is as he feels it to be. Little or none of this may be in his conscious thinking. He feels a deep need to attain success and reaches for it in the way that to him seems to be most safe and assured. He may use this means regardless of what an adult, you, the art teacher, says. Because his opinion of himself, his prestige with his peers are more necessary to his well being.

If an easy solution could be found to your problem many teachers of art would be pleased. Perhaps those of you who face this kind of problem would share your thinking with us.

You know your student and some of the motivational factors that affect him. It seems that the problem becomes clearer. We consider ways to change his concept of what art is, ways to help him achieve that will further his own personal development in terms of self-confidence and integrity, and ways to help him build an aesthetic awareness that may become an increasing source of pleasure.

Could we be expecting too much? Should all students in high school art classes be expected to paint? Should more teaching of drawing be done in class? Have teacher and students discussed aims and goals? Is there mutual

## questions you ask

understanding and agreement that the art student should seek to interpret rather than merely to represent? Are work problems selected so this concept can be put into practice? Do we challenge each individual in such a way that he must depend on himself? Do we teach techniques as he is led to recognize his need to be taught? The teaching of techniques for the sake of having a notebook full of such stuff as reference can no more be justified than the old outmoded "patches" course once taught to all students in homemaking. Meaningful painting may demand the use of a number of techniques but if the painter has nothing to say, why waste paint? How can an immature student be expected to bring together fragments of memorized facts?

Learning without purpose is not effective. I question that copying a picture furthers learning or develops techniques. A student can be led to understand that the precious element that makes a picture or a painting valuable is the artist's personal interpretation of his own idea, and the skillful use of technique employed to express his idea with feeling. Some thoughtful scrutiny of religious paintings, for instance, where the theme is the same, may help the students see how each painter expressed his own concept in a personal manner.

In the NAEA Journal, June 1956, you might find the writing of Monica Haley of special interest. She discusses Contradictions in Art Educational Thought and Practice.

*I was reading the School Arts magazine which prompted me to write you. I am a grade and high school music teacher and have always been interested in art. However, I know practically nothing about it. We live in a small town and no art is taught in our schools. I'd like to know where to start for the beginner. May I know some good art books? Should I start with water color? I want to draw and paint. Should I use water colors before I use oils? Should I use crayolas? My girl likes to work with art but had the chance only one year when she was in the sixth grade. Any information you may give us will be appreciated. I like scenery. Illinois.*

It is good to hear of your interest in learning to express yourself visually. One book you might like is Nicolaides, Kimon—The Natural Way to Draw. Boston. Houghton Mifflin Co., 1941. May I suggest that you seek among the teachers one who had some courses in art. Working in a group can be more effective because you have a time schedule, the pleasure of working with others, and someone to lead, encourage, and sustain. Can you tune in some of the excellent art programs of National Educational Television?

(To be continued next month.)

# Sputnik and School Art

EDITORIAL

We don't know much about Russia, or communism. All we know is that a people who were virtually living in feudalism forty years ago have finally been able to do something we haven't been able to do at this point. To make matters even more embarrassing, it appears that the Russians have been able to get Sputnik going out there in space without stealing the secret from us. Sputnik may be merely a glorified toy, with little real value except as propaganda, but it hurts our pride. The first impulse will be to get bigger and better sputniks up there in space, no matter what it costs or what it does to our way of life. There will probably be more demands for more science courses, so that every child is potentially a bigger and better sputnik builder. There will doubtless be more demands for more history courses, so that every child will prefer the American way of life in spite of the fact that the Russians have been able to do something we haven't done yet. We must not lose our heads. It is a time for sober thinking, time to take stock of our total assets, time to view things in a proper perspective.

If we are informed correctly, and there is always danger of our information being incorrect when it comes to Russia, it appears that this scientific feat has been accomplished without retrenchment in the arts. We are told that even in the war years the Russian government had such a high respect for art that many artists were excused from military service. It may seem far-fetched to associate Sputnik with our school art program in America. Yet, if we squeeze more courses into the school curriculum we are inevitably going to squeeze out of the curriculum some of the experiences our children now have. And if we divert more and more money for military expenditures we are going to have less for other things. We are all for more scientific progress, and we will not be satisfied until we have been able to get our own Sputnik into the solar system. It must be at least twice as big, go twice as high at twice the speed, and be fully equipped with radio, television, and air conditioning. But we must have faith that other things are important, too. We must find a way to prepare more and better scientists, a way to instill a greater love for democracy in our children; but without giving up those precious assets and aspirations that are unique to our own way of life in a democracy.

President Hollis Caswell of Teachers College, Columbia University, recently pointed out five developments that hold threats to desirable educational values. They are: (1) extreme emphasis upon particular aspects of the curriculum; (2) the growing emphasis on intellectual achievements contrasted to a balanced personal development; (3) the present attitudes on handling and developing talented

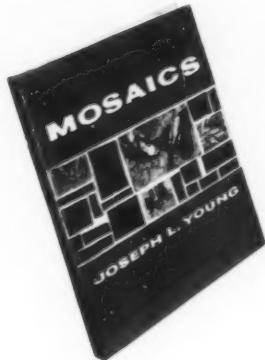
students; (4) the growing utilization of mass teaching techniques opposed to those concerned with the quality of education; (5) the increasing utilization of inadequately prepared personnel on an expediency basis. President Caswell cautioned against an extreme emphasis on such areas as science and mathematics at the expense of other worthy goals such as (a) understanding our society, (b) understanding ourselves, and (c) attaining self-purposes. Among other necessary ingredients of a balanced education he listed better achievement and understanding in the arts.

We have no quarrel with progress in any worthy area, and even with progress in areas not so worthy but which are essential for our very survival in this mad world. We need progress in many directions, not merely in one. But every student needs balanced experiences for a balanced personality. At this particular season of the year it seems appropriate to recall the advice of One who told us that a fellow hasn't really gained very much, even if he has the whole world at his command, if he loses his own soul in the process. The arts, all of the arts, are part and parcel of the soul of man. No man reaches his highest potential who lacks a genuine esthetic experience. No country has reached its heights with citizens who are devoid of full personal expression. No educational program is complete which skimps in any essential area in order to concentrate on only one objective. We need to find ways to advance on many fronts at the same time. We do need to reconsider our methods and our programs to make sure that we are not wasting time and not wasting human potential. But we need those who can produce both bread and roses, both science and art. We cannot live by science alone.

One of the dangers in tightening our belts and focusing our sights on only one objective is that we may be inclined to emulate the more directed methods of the Russians rather than the permissive methods of a democracy. In the long run, it is the methods by which something is accomplished that really count. In many respects, there is a close analogy in the differences between an authoritarian government and democracy and the differences between authoritarian methods in school and a permissive climate for personal fulfilment. Concentrated authoritarian methods may produce a flash of success in a narrow area, but it is a permissive climate that develops a well-balanced creative thinker in many different areas. Large heads aren't made by binding feet.



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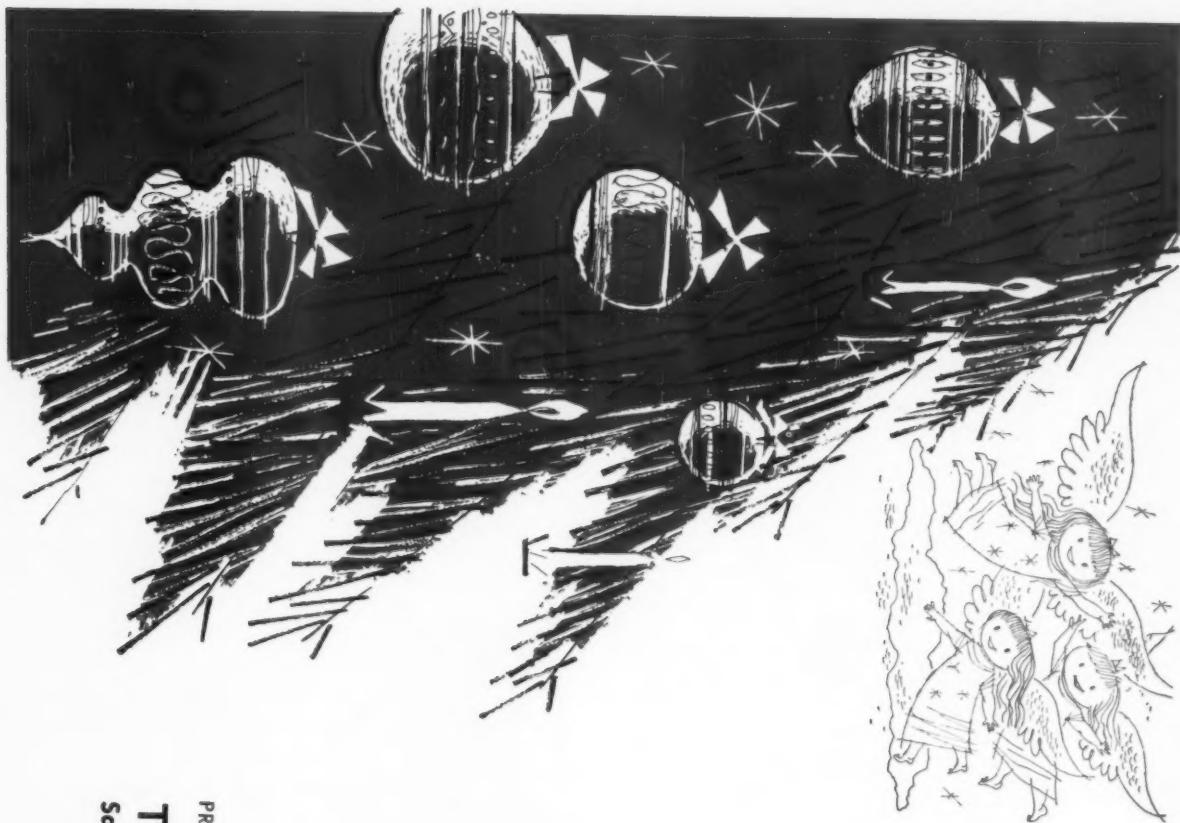
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